Milligan College Library
3 1881 0003 4139 2

and Character Dances

Helen Frost

Milligan College Library
Milligan College, Tennessee

Milligan College Library
MT950.F73 MM
Clog and character dances,
3 1881 0003 4139 2

Milligan College Library
Milligan College, Tennessee

Milligan College Library
Milligan College, Tennessee

Digitized by the Internet Archive
in 2022 with funding from
Kahle/Austin Foundation

https://archive.org/details/clogcharacterdan0000hele

BY HELEN FROST

THE CLOG DANCE BOOK
MUSIC SPECIALLY ARRANGED BY
RUTH GARLAND

Illustrated Octavo Cloth Price $2.40

CLOG AND CHARACTER DANCES
MUSIC SPECIALLY ARRANGED BY
RUTH GARLAND

Illustrated Octavo Cloth Price $2.60

ORIENTAL AND CHARACTER DANCES
MUSIC COMPOSED BY
LILY STRICKLAND

Illustrated Octavo Cloth Price $3.00

TAP, CAPER AND CLOG
WITH MUSIC SPECIALLY ARRANGED

Illustrated Octavo Cloth Price $2.00

A. S. BARNES AND CO.
PUBLISHERS NEW YORK

CLOG AND CHARACTER DANCES

BY

HELEN FROST

Author of "The Clog Dance Book," "Oriental and Character Dances," etc.

INSTRUCTOR OF PHYSICAL EDUCATION, TEACHERS COLLEGE
COLUMBIA UNIVERSITY, 1917-1924

NEW YORK
A. S. BARNES AND COMPANY
1931

9299

Milligan College Library
Milligan College, Tennessee

950
.F73

Copyright 1924, by
A. S. BARNES AND COMPANY

This book is fully protected by copyright and nothing that appears in it may be reprinted or reproduced in any manner, either wholly or in part. for any use whatever, without special written permission of the copyright owner.

B. N.
1928

Clog - dancing

PRINTED IN THE UNITED STATES OF AMERICA

DEDICATED
TO
A. M. F.
AND
A. W. F.

Milligan College Library
Milligan College, Tennessee

FOREWORD

Clog and character dancing has its place in education as a wholesome means of expression. The clog dance is as old, if not older, than the folk dance; its development has been unrecorded, but reference to it is made in all complete historic studies of dancing. Through pantomime, tapping, and lilting step, the clog dance develops a response to music that is joyous and satisfying. It appeals to all ages, and since relaxation and perfected balance are the basis of its practice, physical well-being is assured.

Three years ago in the "Clog Dance Book" original dances were presented which had been given in class and festival work at Teachers College. The book met with a gratifying reception, and requests have come that later original work be made available to those who are teaching.

In the past six or eight years there has been increased interest in clog and character dancing both in the schools and on the stage. The following question is frequently asked: "Is there any appreciable difference between the dances taught as educational and the 'so called' step dances of the stage"? Many of the latter are very fine and *are* educational in that they depict character, and are a true expression of good music, others are mere routines of step, which are learned as such, and may be danced to any composition of like rhythm and like number of measures. I venture to state that those dances of the stage which receive greatest appreciation and are remembered longest are of the character type.

It has been my effort in the "Clog Dance Book" and in this supplementary volume to give only dances which have grown in response to a definite rhythm, called forth by a particular melody,—music that has endured, and, for the most part, is widely known and sung. Such music has a "folk" quality. The form of the dance and the pantomime introduced are consistent with the musical form, giving the dancer an opportunity for free and sincere expression of character. The *best* expression finds the individuality of the dancer lost in the character he draws. For that reason great satisfaction comes when such dances are done in classes or in groups, for then, the dancer is one of many, lacks self-consciousness, and is more free to act.

Clog dancing is an excellent form of class work in physical education and is most helpful for large numbers in a small space. It is simple to teach if the fundamentals are plainly outlined and practiced. Children learn to clog readily, and from experience, I know that clogging has a place in the summer camp program, particularly in the difficult rainy day schedule.

Dr. William G. Anderson, Director of Physical Education at Yale University has long associated himself with clog and step dancing. He has studied Irish jigs and tap dances at first hand and it is to his kindly interest and generosity that I owe the form of "Irish Taps" and "Michael."

As before, I am deeply indebted to Miss Ruth Garland for her clever work in music arrangement, and to students of Teachers College who gave of their time in posing for illustrations. I am grateful to Miss Mabel Montgomery for her excellent work in preparation of the manuscript, and to Miss Edith Mullen for her generous assistance in reading.

HELEN FROST.

TEACHERS COLLEGE,
June, 1924.

INTRODUCTION

Those fortunate people who have known the "Clog Dance Book" which Miss Frost published three years ago, will hail with délight this new volume of her charming characteristic clogs. It brings a wealth of new material presented in the same simple well organized style which made the first book so helpful to all those who lack the imagination and creative ability to evolve their own dances.

I am happy to be allowed to say a word about the place of clogs and characteristic dances in a program of rhythmic education.

In the days of our fathers and mothers dancing was regarded largely as an "accomplishment" in which every correctly "finished" young lady was trained. Ball room dancing of course; "fancy dancing" for many.

It is within the last twenty years that dancing has been adopted as a part of a physical education program. But until recently its value was recognized only on a purely physical basis as providing good exercise and training in "coordination."

With the development of the newer educational methods, teachers of dancing and of physical education, hastened to claim every possible educational value; physical, mental, moral, social and aesthetic. Each type of dancing and rhythmical training was presented by its exponents as the only one by which perfection might be attained.

As a matter of fact, no one type can satisfy the varying factors of age, sex, interest and previous training. Each has its own values and a program of natural, folk and national, character and clog dancing will most nearly measure up to educational standards.

Clog dancing has a special appeal through the primitive inborn tendency to "shake a leg" to any alluring, well-marked rhythm. It is good training in accuracy of rhythm as well as in the phrasing of the simple folk type of music used.

Good clogging requires lightness with a well-poised, relaxed body and no one could question its value as exercise.

Miss Frost has been most happy in her selection of appropriate music. Her dances are not merely a succession of steps but are arranged with growth and progression toward a climax which gives artistic satisfaction.

The character element involved provides an opportunity for dramatic expression which fills an intellectual need that mere exercise and "steps" could never satisfy.

I have been fortunate to see the development of this work at Teachers College and can testify to the joy it has brought to college students, both men and women, as well as to boys and girls.

May this volume carry the same joy to hundreds throughout the land.

Gertrude K. Colby.

Teachers College,
Columbia University,
July, 1924.

CONTENTS

Arranged in order of difficulty

		PAGE
1.	Sleigh Bells	18
2.	Country Dance	20
3.	Swanee	22
4.	Rig-a-jig	24
5.	Boxing Clog	60
6.	Hayfoot	26
7.	Team Work	29
8.	Nineteen Twenty-three Clog	32
9.	Jack Frost	35
10.	In the Cornfield	37
11.	Mammy	41
12.	Old Dutch	39
13.	The Forty Niner	43
14.	Jockey; 4, 7, 11	46
15.	Hurdy Gurdy Waltz	58
16.	Irish Taps	49
17.	Michael	54
18.	Murphy Clog	63

LIST OF ILLUSTRATIONS

		Facing page
Boxing Clog	(3)	62
Hayfoot	(3)	26
Hurdy Gurdy Waltz	(2)	56
In the Cornfield	(2)	36
Irish Taps	(2)	56
Jack Frost	(2)	36
Jockey; 4, 7, 11	(5)	46
Mammy	(2)	42
Michael	(3)	56
Murphy Clog	(3)	62
Nineteen Twenty-three Clog	(3)	32
Rig-a-Jig	(2)	26
Sleigh Bells	(2)	22
Swanee	(2)	22
Team Work	(2)	32
The Forty Niner	(3)	42

THE DANCES OF THE CLOG DANCE BOOK AND CLOG AND CHARACTER DANCES

Fundamental Practice Work, Pages 15, 16 and 17

Arranged in order of difficulty

		PAGE
1.	Sleigh Bells	18
2.	Country Dance	20
3.	Swanee	22
*4.	There was an Old Man	12
*5.	Captain Jinks	14
6.	Rig-a-jig	24
*7.	Yankee Doodle	16
*8.	Liza Jane	18
9.	Boxing Clog	60
*10.	Dixie	9
*11.	Irish Jig	20
*12.	Reuben Taps	22
13.	Hayfoot	26
14.	Team Work	29
15.	Nineteen Twenty-three Clog	32
16.	Jack Frost	35
17.	In the Cornfield	37
18.	Mammy	41
19.	Old Dutch	39
20.	The Forty Niner	43
21.	Jockey; 4, 7, 11	46
*22.	On the Railroad	24
*23.	On Deck	26
*24.	Irish Waltz Clog	28
25.	Hurdy Gurdy Waltz	58
*26.	The Georgian Male Quartette	31
27.	Irish Taps	49
*28.	Rastus	34
29.	Michael	54
30.	Murphy Clog	63

* In "The Clog Dance Book."

FUNDAMENTAL STEPS

1 = a step or change of weight. The step is usually made with the ball of the foot. If the entire foot takes the weight, the ball of the foot should strike the floor first. The 1 is taken in place; avoid movement sideward.

2 = a brush forward with the ball of the foot and a strike back. The 2 is frequently called a "rattle." Make two distinct and even sounds. Repeat, in practice, using the same foot. Keep the leg relaxed. In the second movement—the brush or strike back—the ankle is extended to make the sound short and sharp. At the end of the second movement the foot is just off the floor, the knee is only slightly flexed. Avoid raising the heel backward.

3 = 2—1. The 1, change of weight, is held for a full count. 2/4 music is good for practice of plain 3's; practiced in succession the 3's alternate. The "rattle" or 2 falls on the second and fourth counts of the measure, the 1 on the first and third counts. The notes preceding the first measure are for the first "rattle." See page 15. Practice for controlled, rhythmic 3's with a pause between; count four and hold the 1 for the fourth count. Keep the feet close together that the change of weight may be done easily and quickly. The leg is relaxed from the hip, the body is in a good position of balance over the standing foot, the arms hang relaxed.

Hop 3. After the plain 3 has been perfected, the hop 3 may be practiced. A hop left precedes a 3 with the right foot, a hop right precedes a 3 with the left foot.

Heel-rattle 3 = a 3 in which the heel strikes the floor between the brush forward and the strike back. It cannot be done unless the leg and foot are well relaxed and the leg is rotated inward as the brush forward is made.

5 = 1—3—1. The waltz clogs are based upon the 5. The change of weight, 1, is taken on the first count of the measure, the 3 on "and 2 and," the final 1 on the third count. The 5 sequence is step, brush, brush, step, step. (1—3—1.) See page 17. Count out the waltz measure "one and two and three" making a movement with each word. There is no hop before the 3 in a five. A 5 may also be danced in 2/4 or 4/4 time. See page 16.

6 = 3—3. There is no pause on the fourth count in a 6.

7 = 3—3—1. The seven is a six plus one. There is no pause between the two 3's but the 1 is held for the eighth count. The difficulty lies in getting the brush forward of the second three on the fourth count. In practice count eight, be careful of the brush on the fourth count and the pause on the eight. Use 2/4 time; the 7 takes a measure, the first rattle falls on the last count of the preceding measure. See page 15 for the time division of 3's and 7's.

Hop 7. The hop 7 should not be practiced until the time division of the plain 7 is satisfactory. A hop precedes the first 3 only; the second 3 may be done slightly in front, the toe is turned out.

9 = 3—3—3. There is no pause between the 3's.

Toe Tap. A tap with the ball of the foot, after which the foot is lifted from the floor about three inches, the ankle flexed. Wherever a toe tap with weight is given, the foot is not lifted and the ball of the foot receives the body weight.

Fall. A step or 1 with bent knee, body relaxed.

Flop. The leg is raised, and swung downward forcibly, ankle and knee extended making an emphasized step. Keep the leg relaxed as it is raised and in the downward swing let the contact with the floor seem to straighten the ankle and knee.

Slap. An emphasized brush—usually backward.

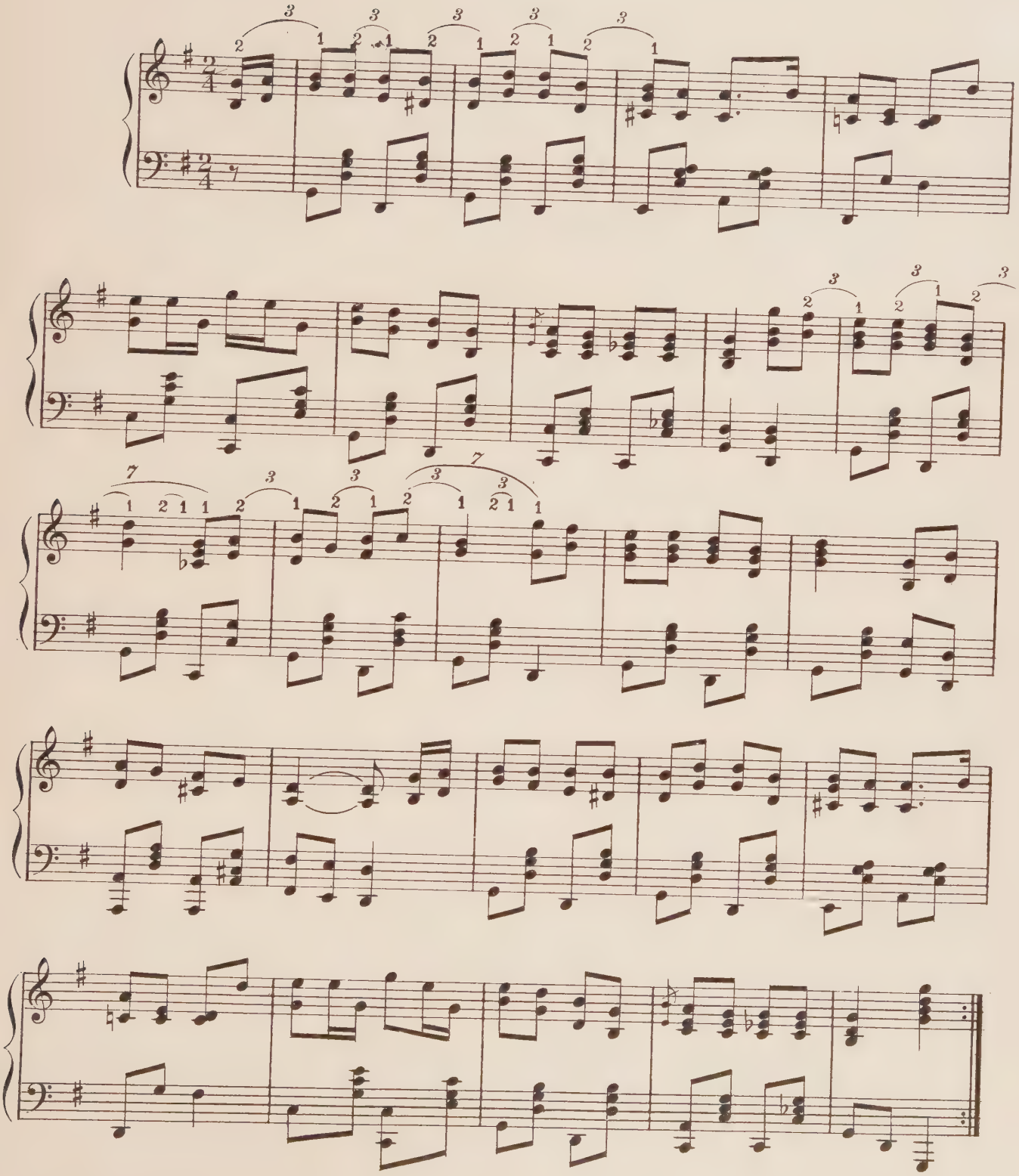
Chug. A chug is a movement of the standing foot (the foot having the weight) keeping it in contact with the floor. It can be but a slight movement and is usually made on the ball of the foot, the heel falling after the movement has been made.

Pull. Like a chug. Movement is backward or sideward.

All other steps are analyzed within the dance descriptions. In the dances all 3's and 7's are hop 3's and hop 7's unless the description designates a plain 3, a heel-rattle 3, or a plain 7.

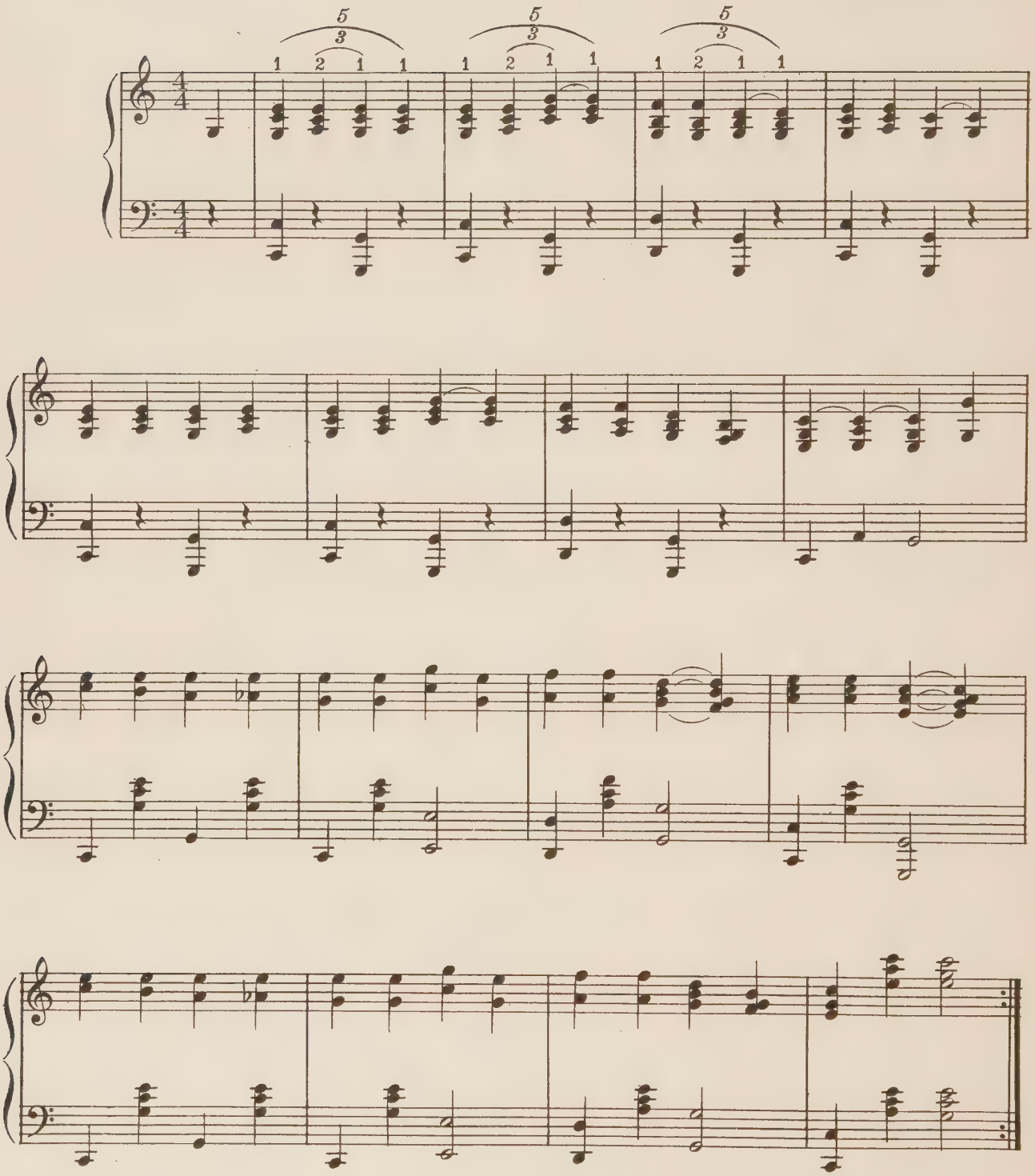
For Practice of 3's and 3-3-7

arr. by Ruth Garland



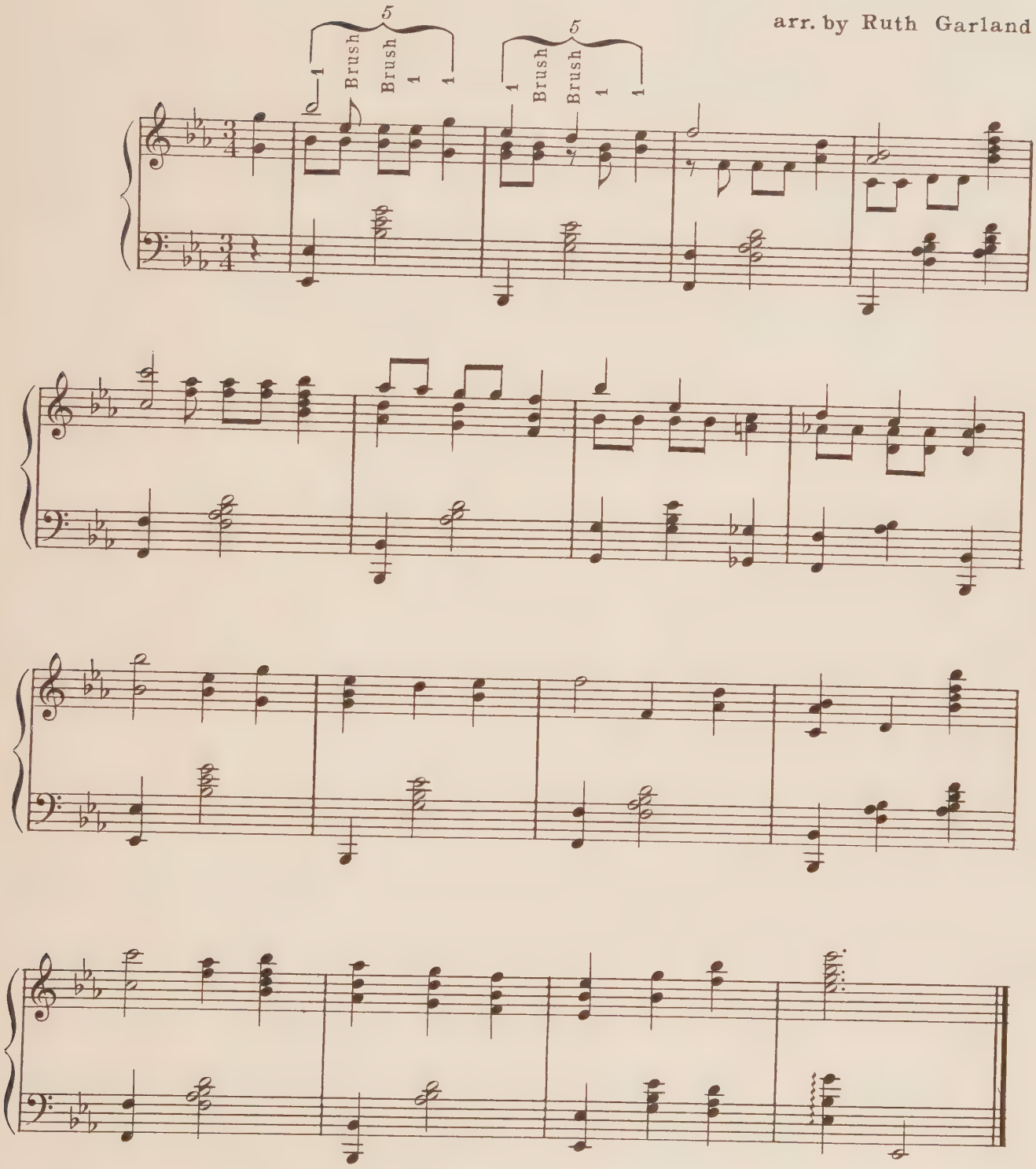
For Practice of 5's, $\frac{4}{4}$ time

arr. by Ruth Garland



For Practice of 5's, Waltz time

arr. by Ruth Garland



Sleigh Bells

A dance for three children; one stands in front, two and three stand side by side, hands joined and outside hands 2 1 3 grasping the hands of the leader. The rhythmic action suggests spirited horses, pulling a sleigh on a cold winter's day.

I. Raise left knee, lean backward, step left in place, 1-1 . . . . . 2 meas.

Raise right knee, lean backward, step right in place, 1-1 . . . . . 2 meas.

Repeat. . . . . 4 meas.

II. 3 left-1-1; 3 right-1-1. . . . . 2 meas.

Very slight advance forward is made.

Brush left back, step back left; brush right back, step back right;
Repeat left and right. . . . . 2 meas.

Repeat all. . . . . 4 meas.

III. Galop forward, around the room, first left foot leading for four counts and then the right;

Repeat. . . . . 8 meas.

IV. Brush left twice; run 3 steps diagonally forward left; . . . . . 2 meas.

Repeat right. . . . . 2 meas.

Repeat all. . . . . 4 meas.

V. Repeat II.

VI. 3 left, 3 right, 3 left, 1-1 . . . . . 2 meas.

4 skips forward, (right, left, right, left). . . . . 2 meas.

3 right, 3 left, 3 right, 1-1 . . . . . 2 meas.

4 skips forward, (left, right, left, right). . . . . 2 meas.

Repeat all. . . . . 8 meas.

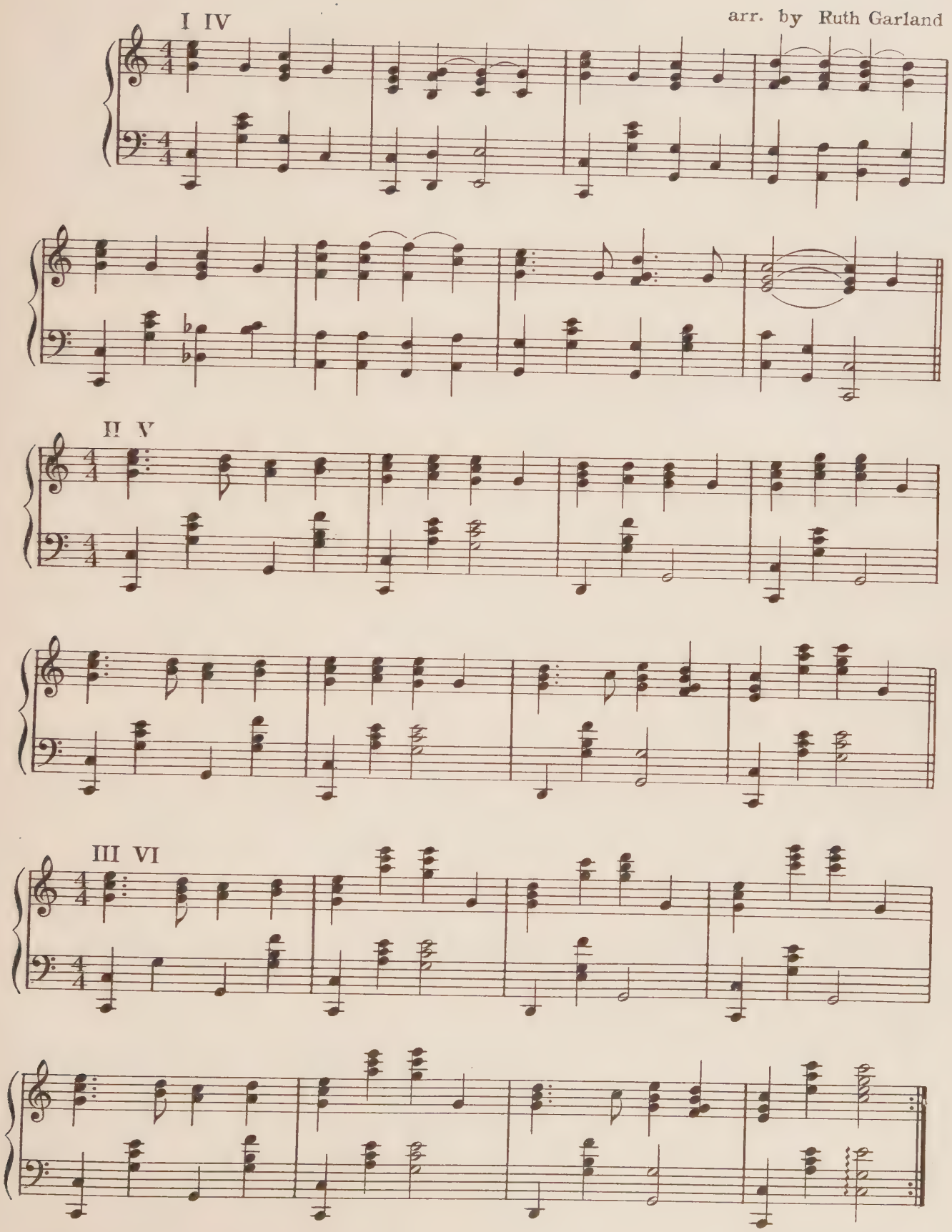
Note: Great advance is made in III and VI, moving in a large circle about the room.

For young children, plain 3's may be used throughout. Hop 3's make the dance lighter and the timing allows them.

Sleigh Bells

From "Good Night Ladies"

arr. by Ruth Garland



Country Dance

A simple dance for large groups. Plain 3's may be used for children.

I.— Several groups in circle formation, facing inward; partners side by side, 3 left-3-3-3 moving forward. . . . . 2 meas.

Slap back left and step back left; repeat right, left, right, ... 2 meas.

Repeat all. . . . . 4 meas.

II.— Join hands; face right; circle moves around to the right.

3 left-3-3; 1-1 . . . . . 2 meas.

3 right-3-3; 1-1. . . . . 2 meas.

Face centre and repeat first four measures of I. . . . . 4 meas.

III.— Face partner.

3 left-3-3, tap right, step right; slap left and step left in back of right, right sideward, left in back, right sideward, left in back, right sideward, left in back. (short steps on balls of feet). . . . . 4 meas.

Repeat all, beginning 3 right. . . . . 4 meas.

IV.— Hook right elbows. Turn partner.

3 left-3-3; 1-1

3 right-3-3; 1-1 . . . . . 4 meas.

Face centre and repeat first four measures of I . . . . . 4 meas.

V.— Face centre, join hands. Circle moves to the right but face centre.

Slap left and step left foot in back of right, 3 right; repeat twice;

3 left-1-1, ... 4 meas.

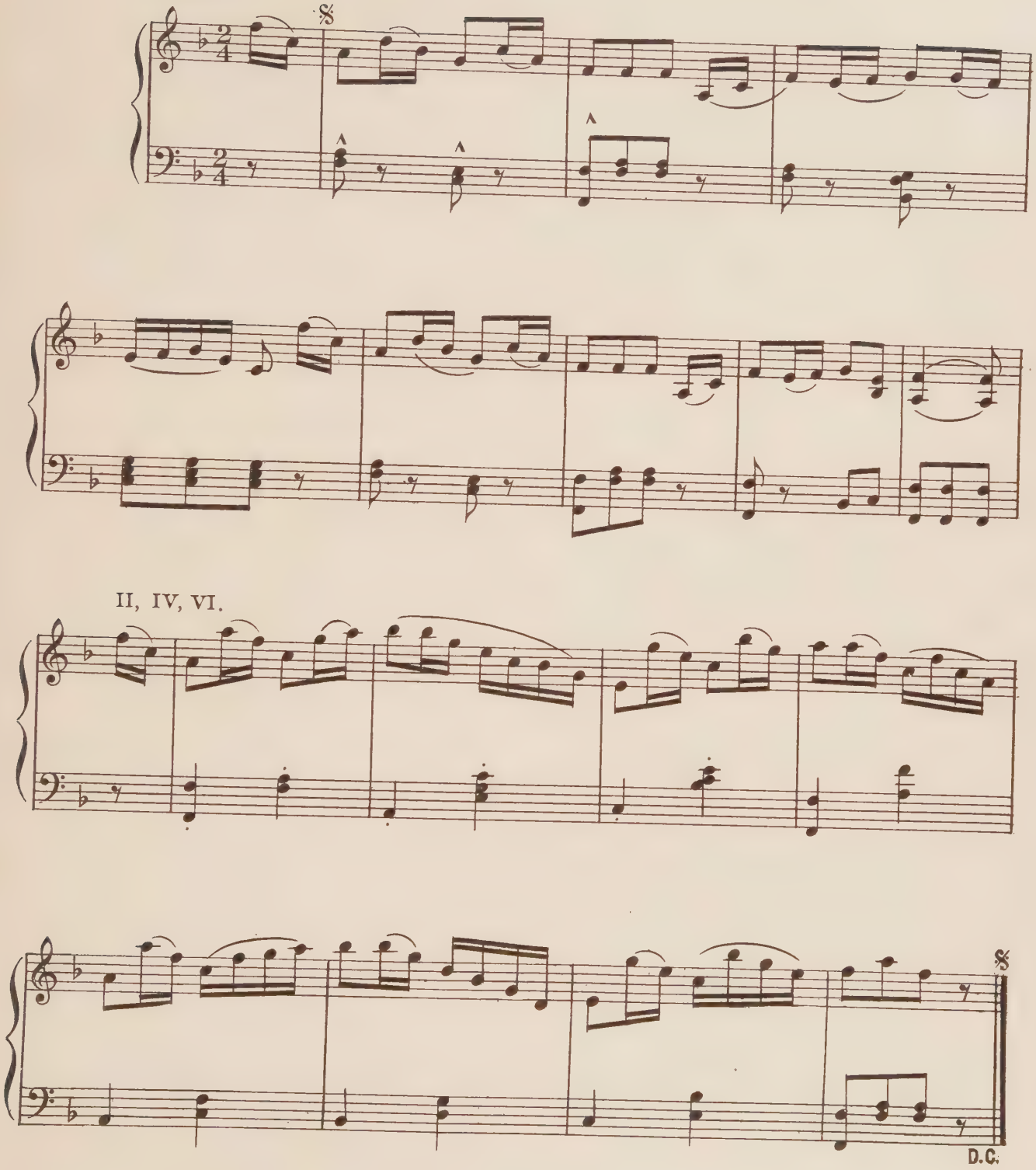
Repeat all, beginning right . . . . . 4 meas.

VI.— Repeat first four measures of II. . . . . 4 meas.

Join hands with partner, turn with 3 left-3-3-3; 4 skips . . . . 4 meas.

Country Dance

I, III, V.



Swanee

I. (a) 3 left, step right, place left heel forward; repeat . . . . . 2 meas

"Parallel Feet." Feet together and parallel. Pivot on heels and turn toes outward left, pivot on toes and turn heels outward left. Repeat three times, advancing to the left, finish with the toes pointed outward left . . . . . 2 meas.

(b) Repeat all, beginning 3 right. . . . . 4 meas.

Chorus: (a) 3 left-3 right-3 left; 1-1 (two steps in place) . . . . 2 meas.

3 right-3-3; 1-1 . . . . . 2 meas.

In (a) make a circle backward left; advance on each 3 and the 1's are running steps.

(b) Facing front. Repeat (a) of I. . . . . 4 meas.

II. (a) 3 right, step left, place right heel forward; repeat. . . . . 2 meas

"Pigeon Toe." Place toes together; lift right toe, pivot on right heel and place heels together; lift right heel, pivot on right toe and place toes together. Repeat three times, advancing sideward right. . . . . 2 meas.

(b) Repeat all, beginning 3 left . . . . . 4 meas.

Chorus: (a) 3 right-3-3; 1-1. . . . . 2 meas.

3 left-3-3; 1-1 . . . . . 2 meas.

Make a backward circle right.

(b) Facing front. Repeat (a) of II . . . . . 4 meas.

III. (a) 3 left-3-3; brush right sideward (lifting leg) flop right, keeping weight on the left foot . . . . . 2 meas.

"Single Travel." Pivot on left toe, turn left heel outward; pivot on left heel, turn left toe outward. Repeat three times, advancing sideward left, dragging the right toe. . . . . 2 meas.

(b) Repeat all, beginning 3 right. . . . . 4 meas.

Chorus: (a) 3 left-3-3; 1-1. . . . . 2 meas.

3 right-3-3; 1-1. . . . . 2 meas.

The backward circle is left.

(b) Facing front. Repeat (a) of III . . . . . 4 meas.

SLEIGH BELLS

Raise left knee; lean backward
STEP I

Gallop forward, left foot leading
STEP III

SWANEE

Place left heel forward
STEP I

Single travel left
STEP III

IV. (a) Face Front. 12 running steps, advancing left sideward. The first step is right behind left, then left sideward, right in front of left; left sideward and so on.

5 right (1 right; 3 left; 1 right) raise left leg sideward and hold one count . . 4 meas.

(b) Repeat run of 12 steps to the right; 5 left . . . . . 4 meas.

Chorus: 3 right - 3 - 3; 1 - 1,

3 left - 3 - 3; 1 - 1. . . . . 4 meas.

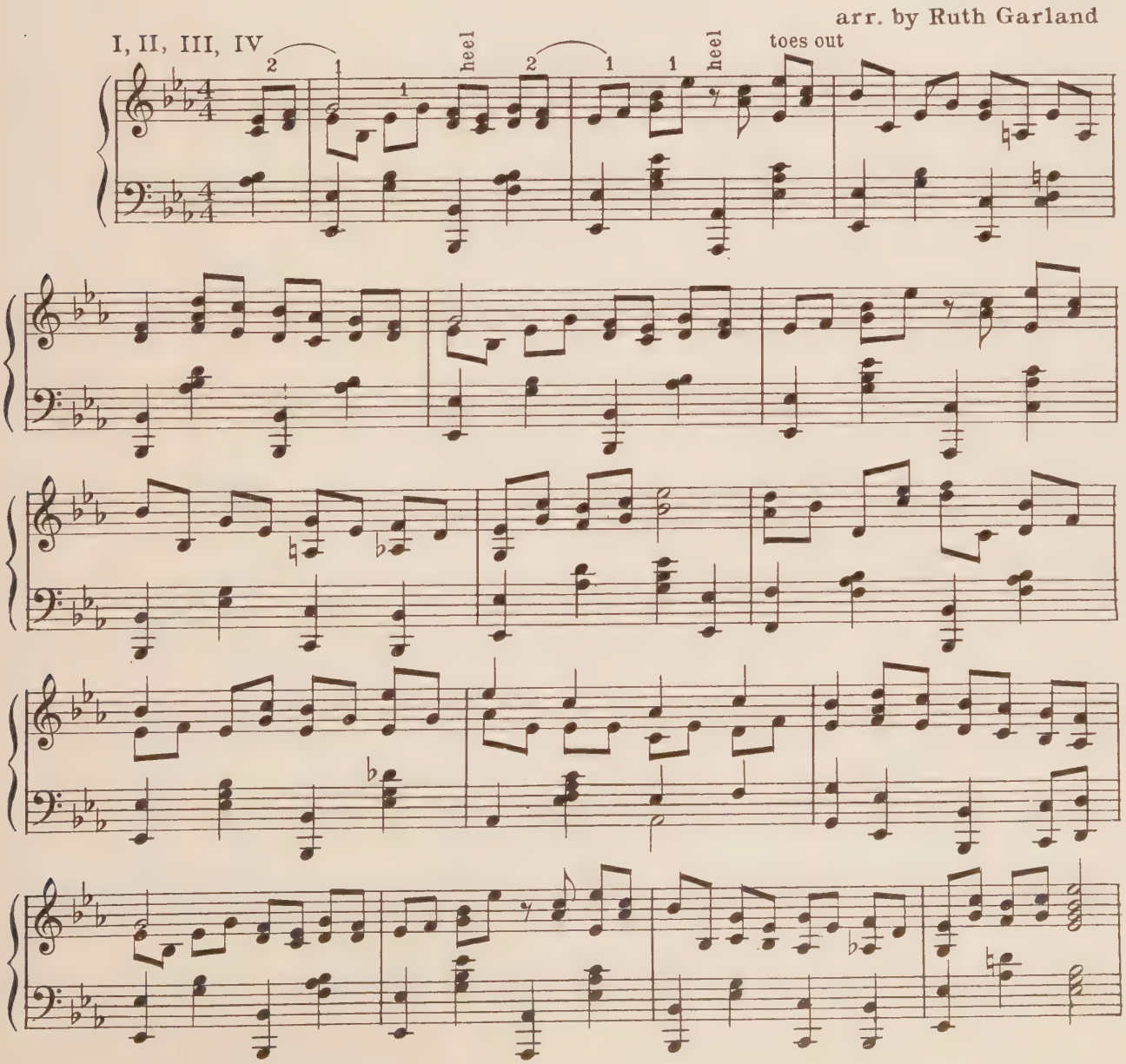
The backward circle is right.

Exit - Running steps sideward left as in (a) of IV . . . . . 4 meas.

Note: Built upon the parallel, pigeon toe and single travel steps "Swanee" is simple to learn and has repetition that makes it easy to remember.

Swanee

arr. by Ruth Garland



Rig-a-Jig

Couple dance for boys.

I.—Entrance from right. № 1 leads, № 2 follows. ←--- 1-←- 2

Four accented galops forward. . . . . 2 meas.

Note: left foot leads in all galop steps throughout the dance, and the accent of the music falls with left foot; slap thighs with hands.

Four skips forward, (right, left, right, left) . . . . . 2 meas.

Face front (right); four accented galops forward . . . . . 2 meas.

Three skips backward, (right, left, right) jump with heels together. . . . . 2 meas.

(№ 1 is now on the left of № 2)

II.—№ 2 crouches, № 1 makes a complete turn right about on the right foot and swings his left leg high over № 2, finishing facing front and immediately getting into crouched position . . . 1 meas.

№ 2 rises and makes a complete turn left about on his left foot and swing his right leg high over № 1, finishing facing front and in a crouched position. . . . . 1 meas.

Repeat, № 1 swinging about a second time (№ 2 crouching)

№ 2 swinging a second time (№ 1 crouching) . . . . . 2 meas.

Four accented galop steps forward . . . . . 2 meas.

Three skips backward, finish with heels together. . . . . 2 meas.

III.—Face left, № 1 leads, № 2 follows.

Plain 3 left, hop left, step right; repeat . . . . . 2 meas.

Four skips forward, (left, right, left, right) . . . . . 2 meas.

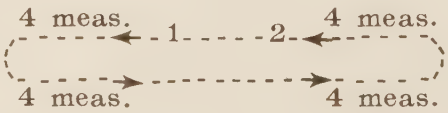
№ 1 "countermarches" left, № 2 following, repeat all . . . . . 4 meas.

IV.—№ 1 crouches, № 2 leap frogs over him and crouches, № 1 leap frogs and crouches. .2 meas.

Repeat, № 2 leaping a second time, № 1 leaping a second time . . . . . 2 meas.

№ 1 "countermarches" left, № 2 following, repeat the first four measures of III. Finish facing front, № 1 on the left of № 2 . . . . . 4 meas.

Note: Steps III and IV complete a long oval, like this:-



V.—Rapid 9's.

9 left (three 3's with no pause between and no hops, finish on the left foot), 1-1 (leap in place right and left), lifting the knees and slapping the thighs . . . . . 2 meas.

9 right - 1 - 1 . . . . . 2 meas.

Repeat all . . . . . 4 meas.

Exit.—Join hands in skating position. № 2 steps left foot diagonally forward and in front of № 1, then jumps over to the left of № 1, turning completely about to his own left and finishing facing front . . . . . 1 meas.

№ 1 repeats the turn in exactly the same way . . . . . 1 meas.

Repeat all, № 2 leaping a second time, № 1 leaping a second time . . . . 2 meas.

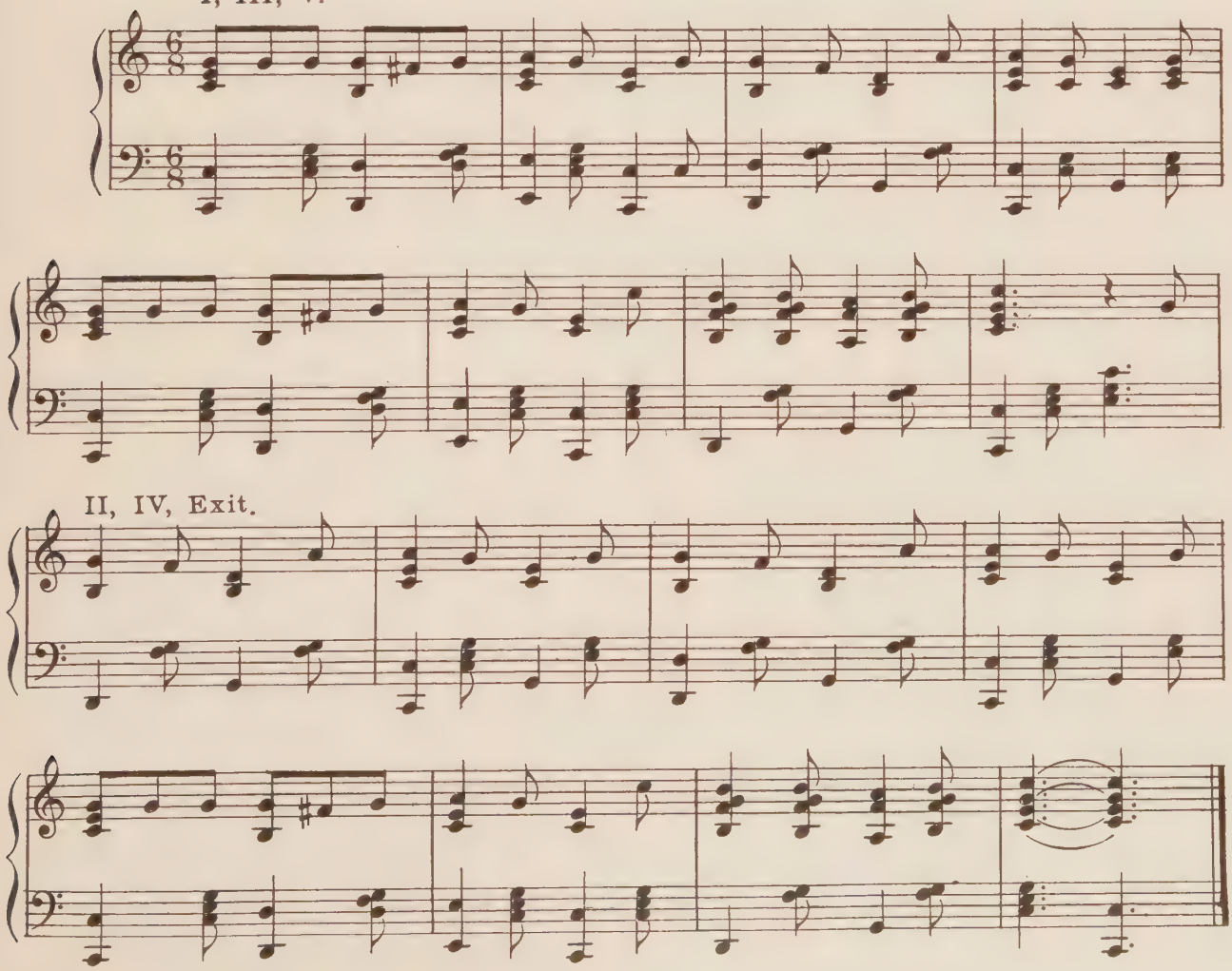
Note: In the jumping turns, the one jumping must make a complete turn left and finish with heels together, the other must support him and the hands are joined throughout.

Face left. № 1 leading, eight accented galop steps forward. . . . . 4 meas.

Rig-a-Jig

arr. by Ruth Garland

I, III, V.



Hay foot

I.—Step forward left, pull; step forward right, pull; holding reins . . . . 1 meas.

Schottische diagonally forward left, using heel of left foot on first movement, finish with right foot raised in back of left . . . . . 1 meas.

Repeat, beginning right. . . . . 2 meas.

Repeat all. . . . . 2 meas.

Break. . . . . 2 meas.

9, beginning right (three 3's with no stop between and no hop;) hop right and step back left, step backward right, heels together, pulling in on the reins.

Chorus: "Heel-schottische" step twice, (left and right) turning about to the left in a small circle, arms swinging freely. . . . . 2 meas.

Hop right and slide forward on left heel, bend left, hands on reins, 3 right; repeat . . . . . 2 meas.

"Heel-schottische" step twice, turning about to the left . . . . . 2 meas.

Step back left and hop, step back right and hop. . . . . 1 meas.

Step backward left, right, heels together and pull on reins . . . . . 1 meas.

II.—Brush left foot diagonally forward right, toe in; brush backward with a sharp tap and step left; quick, plain 3 right . . . . . 1 meas.

"Heel-schottische" step sideward left . . . . . 1 meas.

Arms swinging jerkily with much flexion at elbows - fists are clenched.

Repeat all twice, (right and left) . . . . . 4 meas.

Break as in I. . . . . 2 meas.

Chorus: As above.

No. 1 swings left leg over No. 2
STEP II

No. 2 steps left foot in front of No. 1

HAY FOOT

Finish of schottische
STEP I

Hop right and slide forward on the left heel
Chorus

Finish of schottische sideward left—ready for brush right—STEP II

III. "Stumble." Fall forward on left (right foot in contact with left heel), step backward right, step left, quick plain 3 right . . . . . 1 meas.

"Heel-schottische" diagonally forward left. . . . . 1 meas.

Repeat all twice, (right and left) . . . . . 4 meas.

Break as in I. . . . . 2 meas.

Hands on reins throughout this step; pull up as the horse stumbles.

Chorus: as above.

IV. 9 left, hop and click right heel to left . . . . . 1 meas.

9 right, hop and click left heel to right . . . . . 1 meas.

9 left, hop and click right heel to left . . . . . 1 meas.

Note: The horse is restless; slight progress forward is made in the 9's.

Two slow steps backward right, left, heels together and pull on reins . . 1 meas.

Repeat all, beginning 9 right . . . . . 4 meas.

Hands on reins throughout.

Exit.

Brush backward left twice (imitating horse pawing,) step left foot to the right and hold . . . . . 1 meas.

Run forward two prancing steps, knees raised in front, finish heels together . . 1 meas.

Repeat all . . . . . 2 meas.

Step backward two or three steps, start the horse with the whip and drive off left with a prancing step, knees raised high in front . . . . . 4 meas.

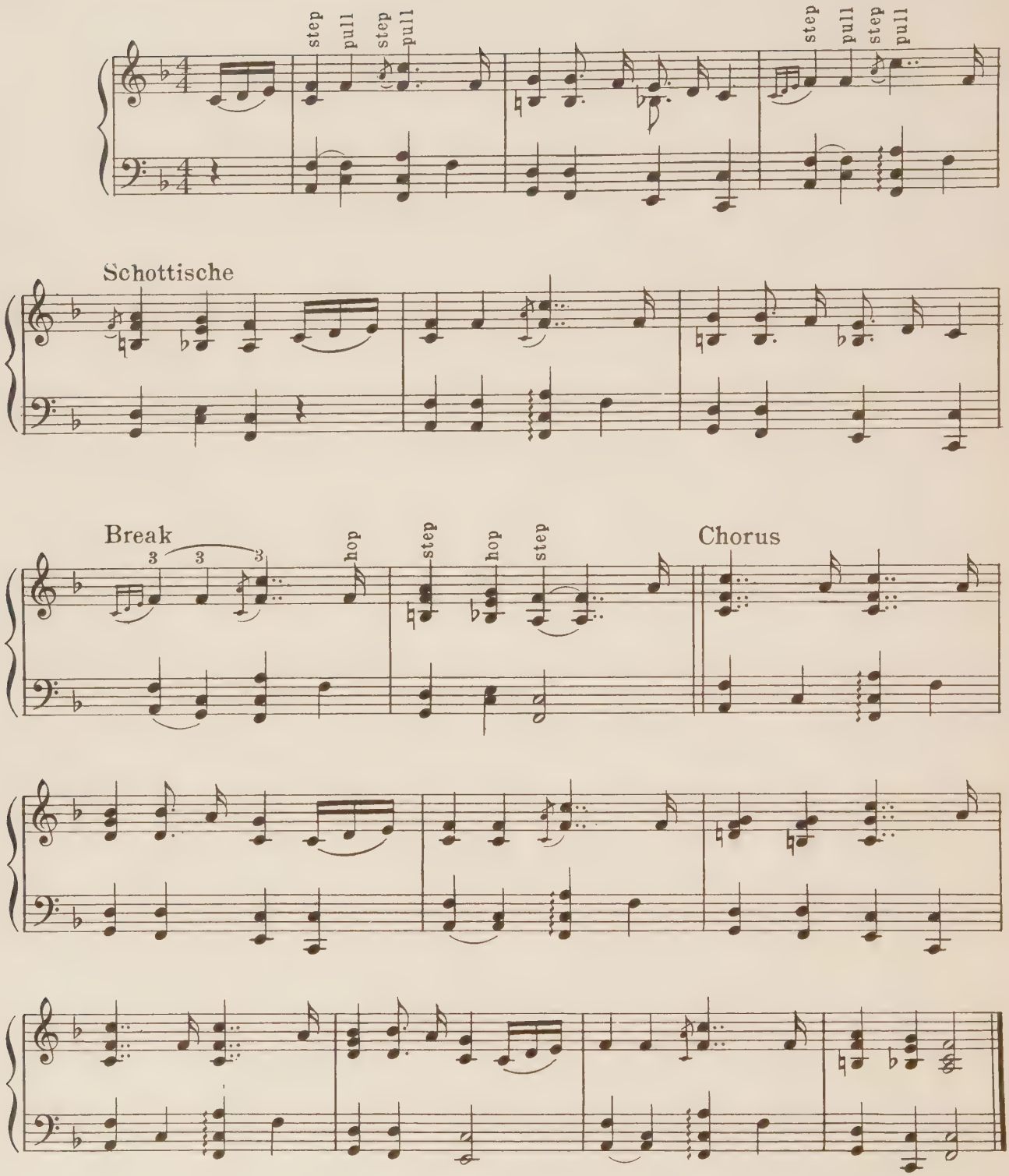
Note: The break can be omitted in steps I, II, III, making the dance less difficult.

All 3's are plain 3's.

"Hayfoot" portrays the old time "dirt" farmer and suggests him riding on Sunday in his rickety buggy.

Hay foot

arr. by Ruth Garland



Music from "Wal I Swan"
Reproduced by permission of M. Witmark & Sons
Owners of Copyright

Team Work

Marjorie Hillas
and
Helen Frost

A dance for two boys; the movements are very accurate and must be timed exactly, since the two dance close together, in perfect unison and "team work."

Enter from left, Nº 1 leading 2------1---->

I.—"Sore foot" 3 left, fall right, repeat; face front (left), travel single on the right holding left foot in hands and looking at the sole to see what causes the stumble . . . 2 meas.

Face right, repeat, beginning again 3 left, ... 2 meas.

Face front, "heel-schottische" left and right . . . . . 2 meas.

Nº 1 leaps forward left, right.

Nº 2 leaps behind Nº 1 with left, right. . . . . 1 meas.

Both step left sideward, brush right forward, brush right across left and step right across left. . . . . 1 meas.

II.—Formation: (1) (2) Nº 2 has hands on the shoulders of Nº 1.

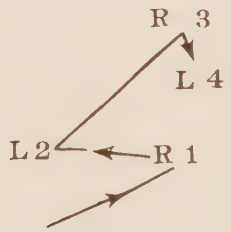
(a) 3 left, and single travel left, (4 counts). . . . . 1 meas.

Step right foot forward,

Step left sideward,

Step right forward,

Step left diagonally backward, ... 1 meas.



Repeat right. . . . . 2 meas.

(b) Face right, Nº 2 still keeps in back of Nº 1, close to him, hands on his shoulders.

Schottische left. . . . . 1 meas.

Place feet as in (a) 4 counts . . . . . 1 meas.

Schottische right . . . . . 1 meas.

Step as above, left, right, left, right . . . . . 1 meas.

Note: Lift the knee high for the first step of the schottische and slide diagonally forward somewhat on the heel. In the four count foot placings - step with the entire foot - not heavily but firmly and cover the ground as much as possibile, keeping close to partner.

III.—Face front, side by side, Nº 1 on the right of Nº 2.

Raise left leg forward, hop three times on the right; turn right hop again and swing left leg backward on count 4. . . . . 1 meas.

On the turn Nº 2 bends forward and touches ankle of Nº 1.

Run forward three steps, (left, right, left); hop left, swing right leg backward facing front . . . . . 1 meas.

Repeat three times. . . . . 6 meas.

IV.—"Alternate side run" to left.

Step left sideward, right in back, left sideward, right in front - continue to the left through eight steps . . . . . 1 meas.

Step on the ball of the left foot each time and accent the right as in a technical glissade.

"Pivot turn" Step left foot sideward ("1") pivot $\frac{1}{4}$ turn left and swing right leg forward and to the left ("2"),

Pivot $\frac{1}{2}$ turn to left on the left and swing right leg forward "3," pivot and face front brushing right foot across left and touch right toe in front "4". . . . . 1 meas.

"Alternate side run" right. . . . . 1 meas.

Pivot turn right . . . . . 1 meas.

Repeat all . . . . . 4 meas.

In the pivot turn the balance on the standing leg must be perfect - the other leg does all the swinging. Lift the heel of the standing leg to pivot easily.

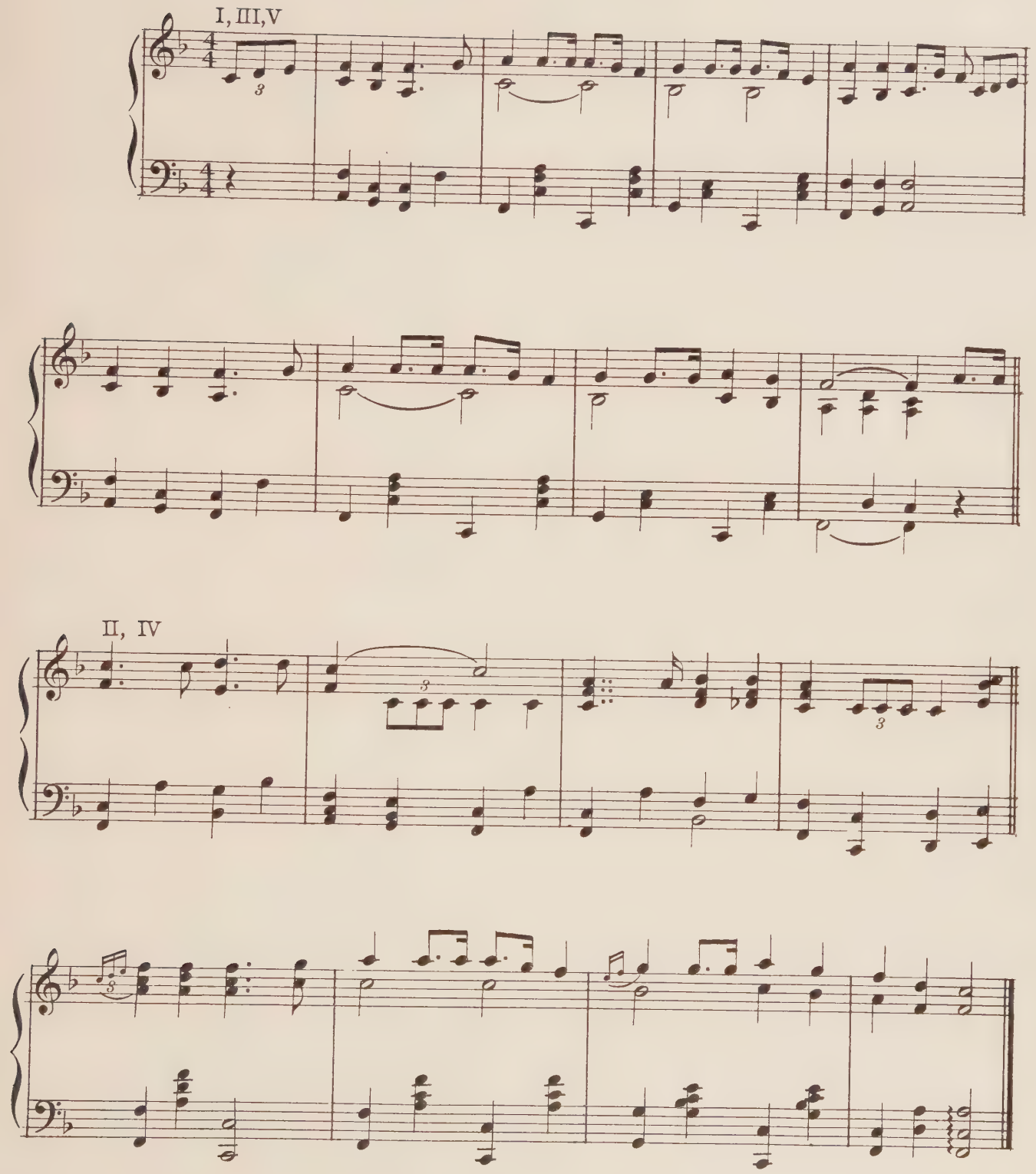
V.—Face right, Nº 2 behind Nº 1. Repeat II (b) as an Exit.

All 3's are plain 3's throughout.

Team Work

From "The Old Gray Mare"

arr. by Ruth Garland



Nineteen Twenty-Three

by
Ruth Loebenstein
Gertrude Wood
Emily Watzenborn
Marguerite Behrensmeyer
Class of 1923.

A dance for two couples.

I.—Entrance step. Enter from left. 2 --- 1 - - - 2 ➔ -- 1 --➔

3 right, chug right, fall left. Repeat twice.

3 right, complete turn right; swing left leg (bent knee) fall left . . . . 4 meas.

Repeat all. . . . . 4 meas.

1st Chorus. Face front (left) № 2 is on the left of № 1

3 right - 3 - 7, hold:

Jump with left heel forward, change, change, change, (wing motion with the arms)

Jump feet crossed, apart (with heels out,) together. . . . . 4 meas.

Repeat all. . . . . 4 meas.

II.—Partners face. Double rattle right, step right, step left; 3 right and single travel to the right, (toe, heel, toe) bowing to partner, left toe up . . . . . 2 meas.

Repeat all, three times . . . . . 6 meas.

2nd Chorus. Hook right elbows with partner, 3 right, hop right, raise left knee extend leg forward and step left; (free arm bends and extends downward, body relaxes forward and extends backward with the arm extension.)

Repeat three times . . . . . 4 meas.

Turn left about, hook right elbows,

Repeat all, beginning 3 left . . . . . 4 meas.

III.—"Follow step,"= one foot does one single travel, first heel and then toe, and then the other follows.

TEAM WORK

Step right foot forward
STEP II

Step left sideward (Cut above shows left foot too far forward)
STEP II

NINETEEN TWENTY-THREE

Step left—First Chorus

Bow to partner—STEP II

Mule Kick—STEP IV

2 right, pivot on right toe right heel swings out, pivot on right heel, right toe out; left foot travels right with heel then toe; right foot again heel and toe; left heel swings to meet right, hold one count . . . . . 2 meas.

2 left, pivot on left toe left heel swings out, pivot on left heel, left toe out; right foot travels left with heel and toe; left heel swings out; spring from the floor lifting legs straight forward and landing right, left ("hitch kick"). . . . . 2 meas.

Repeat all. . . . . 4 meas.

1st Chorus.

IV. ___"Mule Kick" Brush backward right twice (imitate horse pawing) lift knee high . . . . . 1 meas.

Place both hands on the floor, right leg raised in back - extend right leg backward twice . . . . . 1 meas.

Stand, 3 right - 3 - 7. . . . . 2 meas.

Repeat all, beginning left . . . . . 2 meas.

2nd Chorus. may be repeated as above or if for four, in circle formation, right hands on the outside shoulder of the one in front

. . . . . 4 meas.

$\frac{1}{2}$ turn, left hands on outside shoulder, repeat . . . . . 4 meas.

Finish - 1923 Cheer (Dancers in line, facing front)

1 : Jump high in the air, land on both feet.

9 : Parallel feet to the left for 9 counts.

See "Swanee"

2 : stamp right, left.

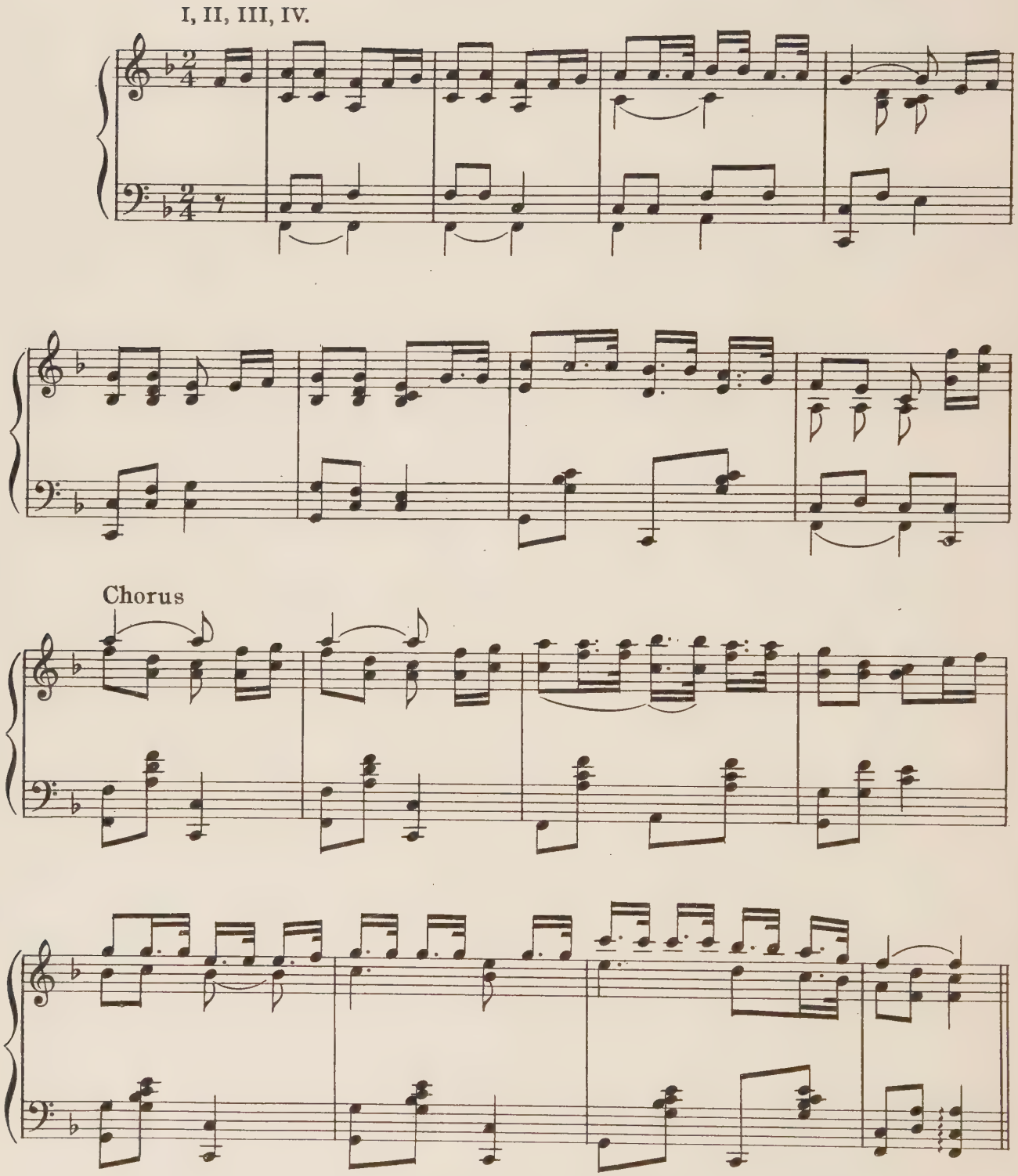
3 : brush forward right, back right, touch right toe across in front of left foot, Hold pose, hands on each others shoulders.

There is no music for the cheer.

Nineteen Twenty-Three

From "Polly Wolly Doodle"

arr. by Ruth Garland



Jack Frost ✡

A couple dance, pantomiming skating. The schottische step is the usual "slide, close, slide," but with the free leg raised in back on the 4th count.

Partners are side by side, girl on the right, hands joined in skating position.

I.—(a) Four schottische steps, left, right, left, right . . . . . 4 meas.

7 running steps (on tips of skates,) starting left; 3 right, -3-7 . . . . 4 meas.

The above completes a circle to the left.

(b) Face front. Schottische forward left, single travel sideward left for 3 or 5 counts.

Repeat right, left, right . . . . . 8 meas.

Note: The "single travel" = Pivot on left heel swing toe out, pivot on left toe swing heel out, continue the movement rapidly advancing sideward. Lean sideward left, weight entirely over left foot.

Chorus. 3 left.-3-7. . . . . 2 meas.

3 right and single travel to the right. . . . . 2 meas.

Half turn inward. Turn on standing leg swing free foot forward keep hands joined. . 2 meas.
3 left.-3-7

Both step right. Girl turns right about, across in front of man, leaping left, right - keep hands joined. Both 7 left . . . . . 2 meas.

Repeat all, man makes leaping turn and couple faces forward again. . . . 8 meas.

II.—Advance diagonally forward.

Plain 3 left; step right foot in back of left, step left sideward; repeat right, left, right, . 4 meas.

3 left-3-7 . . . . . 2 meas.

Jump, crossing inside foot in back of the outside foot, turn toward each other making a half turn; 7 left . . . . . 2 meas.

Facing the back. Repeat all, beginning 3 right and finish facing the front . . . 8 meas.

Chorus.- As above.

III.—Man's part (Girl's is opposite.)

(a) 3 right-3-7. . . . . 2 meas.

Step left, step right, step left, making a complete turn. (3 step turn); 7 right . 2 meas.

3 left-3-7 . . . . . 2 meas.

Step right, left, right, -(a 3-step turn back to place); 7 left. . . . . 2 meas.

(b) 3 right-3-7 . . . . . 2 meas.

Step left, right, left, right, making two complete turns to the left i. e. two 2 step turns. . . . . 2 meas.

3 left,-3-7. . . . . 2 meas.

Step right, left, right, left, making two complete turns to the right. . . . . 2 meas.

Chorus - As above.

Note: In the 2 and 3 - step turns make the movements gliding,- sweeping around with the free foot swinging out.

✡ Foot note: Written to Jack Frost by Dorothy Duke, Marjorie Hillas, Edith Mullen, Eva Pletsch, Sally Serson and Elizabeth Talbot.

Jack Frost

From "Jingle Bells"
arr. by Ruth Garland

I, II, III.

Chorus

JACK FROST

Half Turn inward
Chorus

Step right foot in back of left
STEP II

IN THE CORNFIELD

Two taps left (heel down)
STEP I

Slide forward on the left heel two taps right
Break

In The Cornfield.

I.—3 left-3-7;

Heel-rattle 3 right; two taps left, with weight left on the 2nd tap; (left heel may be on floor for both taps;) repeat rattle and taps, again right, ... 4 meas.

Repeat all, beginning 3 right. . . . . 4 meas.

II.—Slap back left, step back left,

Slap back right, step back right. . . . . 1 meas.

7 left (no music) . . . . . 1 meas.

Repeat, beginning right . . . . . 2 meas.

Break. Hop right, slide forward on left heel,

Two taps right, (weight right on second tap),

Slap back left, step back left,

Slap back right, step back right, ... 2 meas.

III.—Triple rattle left, step left,

Brush forward right and step forward right,

Brush forward left and step forward left,

3 right-3-3-3. . . . . 4 meas.

Repeat all, beginning triple rattle right . . . . . 4 meas.

IV.—Slap back left, step back left, 3 right. . . . . 1 meas.

7 left (no music) . . . . . 1 meas.

Repeat, slap back right. . . . . 2 meas.

Break as in II. . . . . 2 meas.

V.—3 left, 3 right, 2 left, 3 left, 1 right . . . . . 2 meas.

Brush forward left and step,

Brush forward right and step, 7 left . . . . . 2 meas.

3 right, 3 left, 2 right, 3 right, 1 left. . . . . 2 meas.

Brush forward right and step,

Brush forward left and step, 7 right . . . . . 2 meas.

Note: Plain 3's.

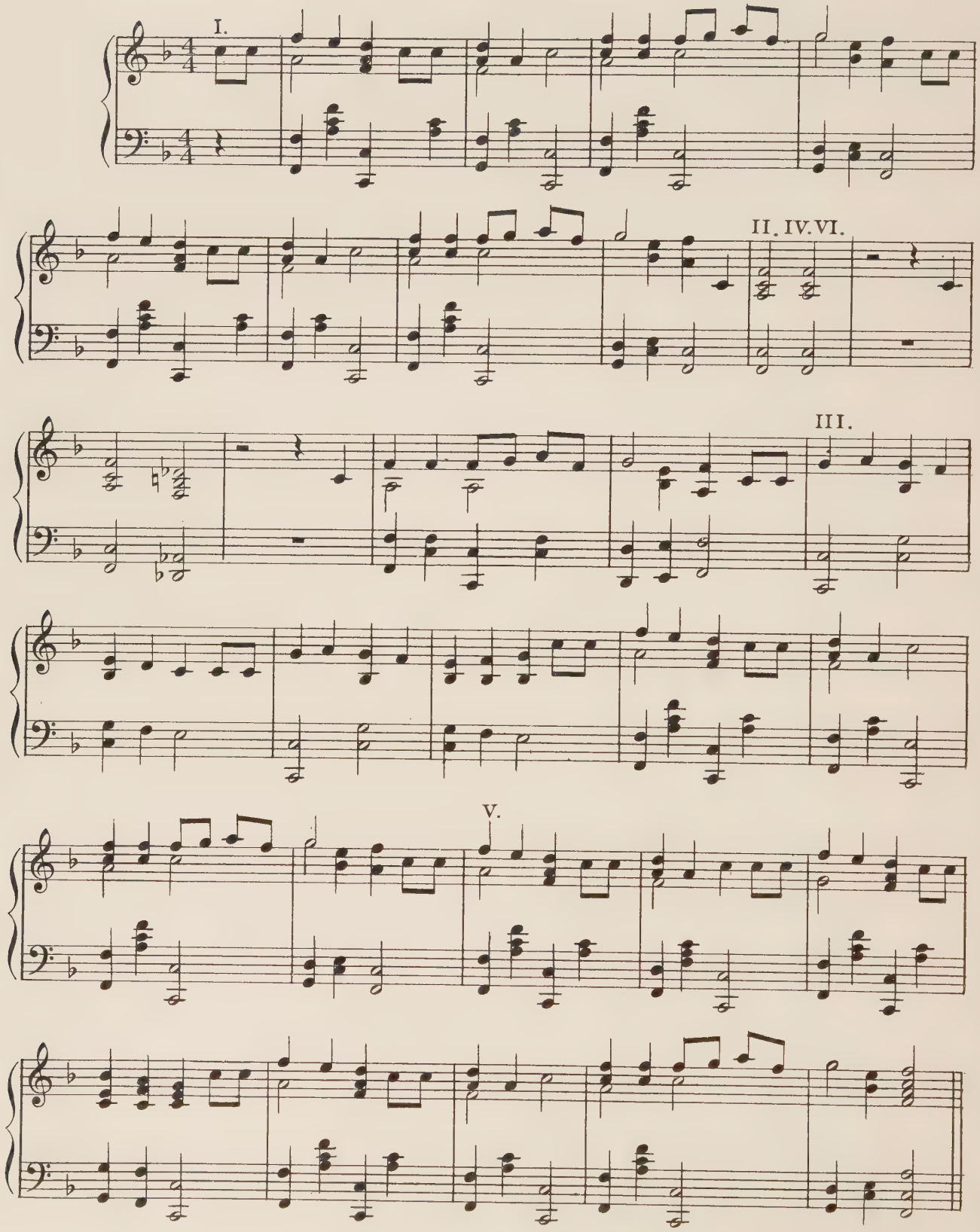
VI.—Repeat II. In place of the last two counts of the Break, brush forward and step, left and right . . . . . 8 meas.

Note: A shambling old darkey with shoes much too large, shuffles with easy rhythm and natural grace.

In The Cornfield.

From "Way Down Yonder In The Cornfield"

arr. by Ruth Garland



Old Dutch

Partners; girl on the right, hands joined. A simple waltz clog.

I.—Begin outside foot,(boy left, girl right), 5-5. . . . . 2 meas.

Face partner, one schottische sideward, turning toward partner and facing in opposite direction from the start. . . . . 2 meas.

Repeat all, boy beginning right, girl left. . . . . 4 meas.

Repeat first four measures . . . . . 4 meas.

Drop hands and waltz turn backward with-5-5-5-5 (turn inward) . . . 4 meas.

II.—Face inward, handsjoined.

Boy goes backward - 5 left-5-5-5,

Girl forward - 5 right-5-5-5 . . . . . 4 meas.

Repeat, boy going forward, girl backward . . . . . 4 meas.

Face front, Advance forward.-

Girl - 5 right - 5-5-5,

Boy - 5 left - 5-5-5 . . . . . 4 meas.

Circle outward, boy turning left, girl right with 5-5-5-5. . . . . 4 meas.

III.—Facing front.

Boy's part.(Girl's opposite).

Step hop left and swing right forward with a brush. . . . . 1 meas.

Step hop right and swing left forward. . . . . 1 meas.

Slap back left count "and," step back left . . . . . 1 meas.

Slap back right count "and," step back right . . . . . 1 meas.

Repeat all . . . . . 4 meas.

Turn left (partners are back to back).

Step hop left and swing right forward. . . . . 1 meas.

Step hop right and swing left forward. . . . . 1 meas.

5 left-5 right advancing, but looking back over shoulder . . . . . 2 meas.

5 left-5-5 going backward, heels together (partners are close but still back to back) 4 meas.

IV.—Boy's and Girl's parts identical.

Each makes a half turn right about on right foot, and places left foot sideward, hands to knees and looks for partner in the wrong direction, over left shoulder 2 meas.

Each turns back in reverse fashion,- left about on the right foot and finish back to back . . . . . 2 meas.

Each makes a half turn left about on left foot, places right and looks over right shoulder to find partner. . . . . 2 meas.

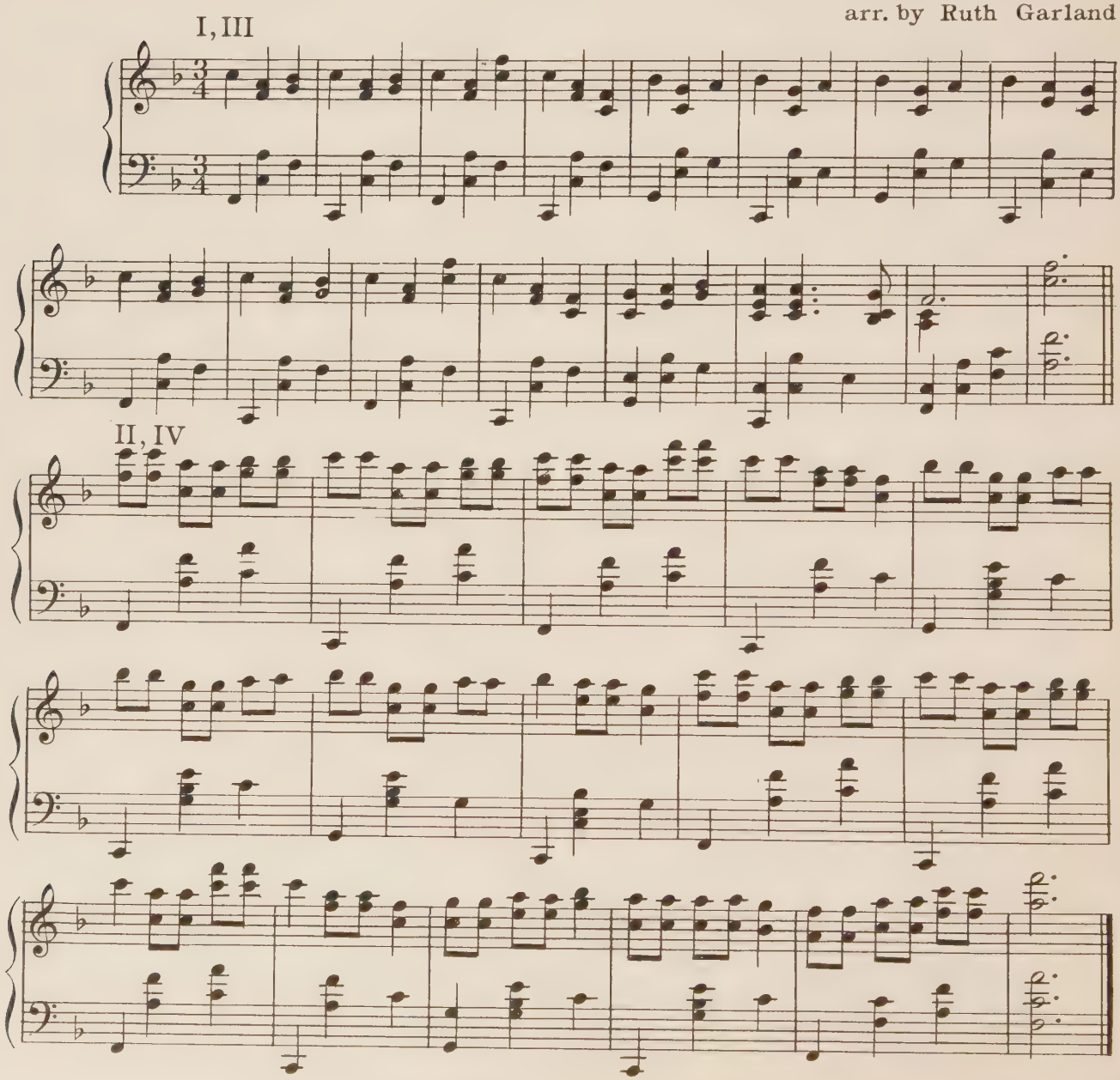
Each turns back in reverse fashion,- right about on the left foot and finish back to back. . . . . 2 meas.

Repeat the turn right, and return back to back. . . . . 4 meas.

Getting impatient, each jumps a half turn facing partner. Join hands and whirl about on toes, leaning backward. . . . . 4 meas.

Old Dutch

From "Johnny's So Long at the Fair"
arr. by Ruth Garland



Mammy

I.—Touch left toe forward (with left knee somewhat bent), lean backward, swing right arm upward "1"

Step left - - - - "and"

Touch right toe "2" step right "and"

Repeat left and right . . . . . 1 meas.

Step left foot in back of right, lean backward; advance forward, stepping right, left, right, left, right, left - quick steps on balls of the feet, keeping the weight back; slap right and step backward right; slow 3 left . . . . . 1 meas.

Repeat all, beginning touch right toe forward . . . . . 2 meas.

II.—Face left. 3 left, pull, step right.

Repeat 3 left, pull, step right, face front, ... 1 meas.

3 left, travel right on the left foot (first toe then heel) right leg is raised; slap right backward, slow 3 left. . . . . 1 meas.

Face right. Repeat all . . . . . 2 meas.

III.—Step left foot in back of right "1"

Swing right foot forward, as a hop forward left is taken "and"

Step right foot in back of left "2"

Swing left foot forward, as a hop forward right is taken "and"

Step left foot in back of right, advance forward as in I, keeping feet close, step right, left, right, left, right, left - lean backward . . . . . 1 meas.

Slap backward right and step backward right, 3 left, 3 right, 3 left. . . 1 meas.

Repeat all, beginning right . . . . . 2 meas.

IV.—(a) 3 left and single travel on the left foot to the left.

Bend the left knee and make an outward circle with the right foot, keeping the foot on the floor and bring right foot back to left, heels together. Pivot on toes swing heels out, heels together. .1 meas.

Repeat, beginning 3 right . . . . . 1 meas.

(b) 3 left -1-1; 3 right-1-1;

Repeat . . . . . 2 meas.

Keep the feet apart on the 1's - rock and sway from side to side making advance sideward left. Arms are raised.

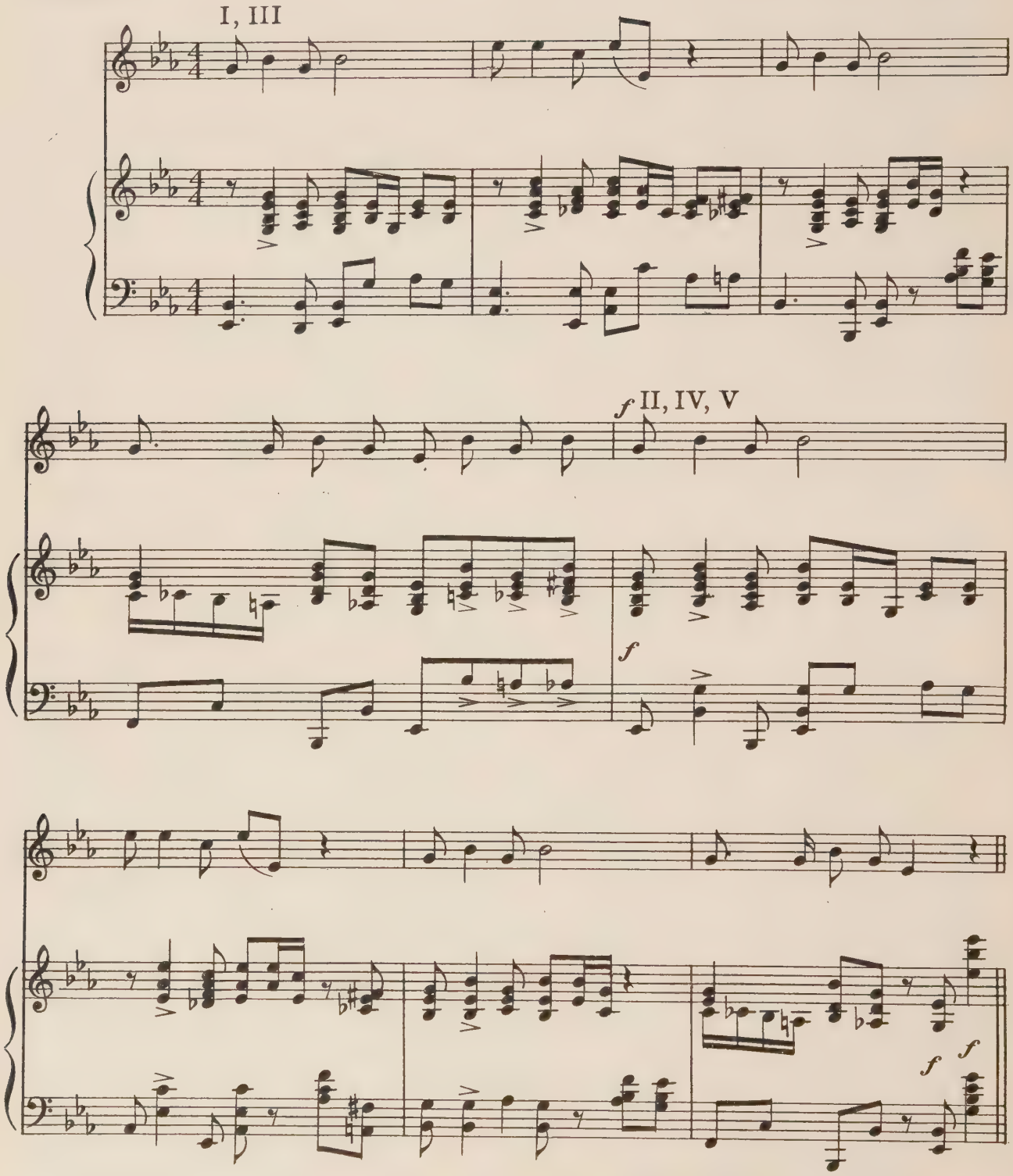
V.—Face left; repeat first step as an exit . . . . . 4 meas.

Note: The 3's are all plain 3's (no hop preceding them) except in Step III - there the heel-rattle 3 may be used.

Mammy

Note: In the first three measures, carry the melody into the accompaniment.

From the Song "Run Mary Run"
David W. Guion



Copyright by G. Schirmer, Inc.
Used by permission

MAMMY

Touch left toe forward—Step I

Face left, 3 left, pull and—step right—Step II

THE FORTY-NINER

Heel forward left. Entrance

Fall left, facing left—Step I

Step right and pull left—Chorus

The Forty Niner

Dance for three men; miners of the great gold rush of '49 dance for their comrades in camp. Each dances in turn, first the middle miner, then the miner on the left and finally the last one does the hardest step of all. There is an introductory or entrance step; a chorus (in which the three dance together) separates the three parts.

Entrance. The three men are widely separated and use a chug step to come together. Step left, chug forward on left; step right, chug; alternate left and right for twelve steps. .6 meas.

Face front, side by side, step left back, right sideward, left forward (like pas de bourre changé); 3 right, brush left, and heel forward left. . . . . 2 meas.

Note: In the chug step, arms extend forward alternately like the piston of an engine.

I.—The Middle Miner.

3 left, chug forward on the left, step right;

Hop on right and click left to right, repeat, fall left, facing left . . . . 2 meas.

Hop on left and click right to left, repeat, fall right, facing left,

Hop on right and click left to right, repeat, fall left, facing left . . . . 2 meas.

The miner is now facing the back.

Repeat all, starting with the right foot, and as the clicks are made the facings are right . . . . . 4 meas.

Note: In the clicking steps advance sideward on the hopping foot, toward the free foot.

Chorus. All step back left and pull, step back right and pull, left and pull, right and pull . . . . . 2 meas.

Step left back, right forward, left forward, 3 right, 3 left . . . . . 2 meas.

Step right and pull sideward left; step left and pull sideward right; step right and pull sideward left; step left and pull sideward right . . . . . 2 meas.

Step right back, left forward, right forward, 3 left, 3 right. . . . . 2 meas.

Note: The step pull backward is like a step hop backward except that the standing leg does not leave the floor.

II.—Left Miner.

(a) 3 left, 1 right, 1 left, advancing forward;

(b) 3 right, spring and click heels in the air, landing right foot first, then weight on the left. . . . . 2 meas.

Repeat (b) twice. . . . . 2 meas.

Repeat all, beginning right. . . . . 4 meas.

He makes a complete turn left in (b) and on the repetition a complete turn right.

Chorus. Swing left leg forward, backward, forward and jump over it with the right, making a $\frac{1}{2}$ turn left and facing the back . . . . . 2 meas.

3 left - 3 - 3 - 3 . . . . . 2 meas.

Repeat all, beginning left again. . . . . 4 meas.

III.—The Last Miner.

Step left and slip (hop) forward on the left,

Step right and pull backward on the right,

Step left and advance forward on the left four slips. . . . . 2 meas.

Step right and pull back,

Step left and slip forward,

Step right and pull back four, ... 2 meas.

Step left and pull sideward right on the left,

Step right and pull sideward left on the right,

Step left and pull sideward right four times. . . . . 2 meas.

Step right and pull sideward left,

Step left and pull sideward right,

Step right and pull sideward left four times. . . . . 2 meas.

Chorus.

Repeat the first chorus, omitting the last three steps and the two 3's.

Finish.

In their place step back right, sideward left, right forward, 3 left, brush right forward and heel right in front.

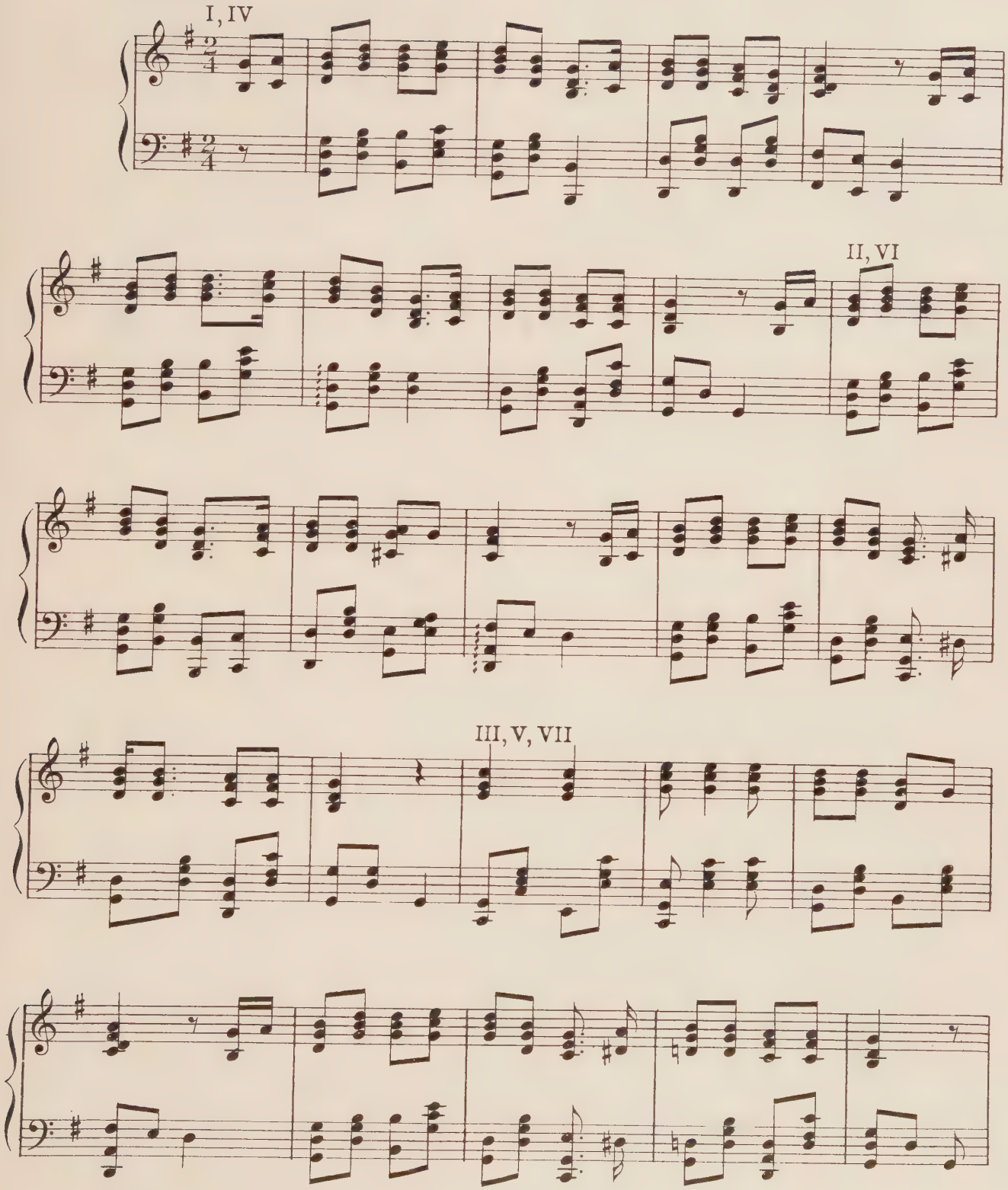
Note: The two miners who are not dancing may pantomime playing the banjo and harmonica

In all pull steps sideward slap hands to thighs, much as a hen flaps her wings.

The Forty Niner

From "Oh Suzanna"

arr. by Sophie Ravitch



Jockey; 4-7-11.

I.—4 steps forward on the balls of the feet (left, right, left, right), bending forward, lifting knees and circling the arms forward alternately like the pedals of a bicycle . . . . . 2 meas.

4 steps forward, bending the body backward (cake walk). . . . . 2 meas.

Repeat . . . . . 4 meas.

Note: Steps are short, rather slow and lilting.

II.—3 left-3-7;

Stand weight on left foot, clap hands and beat time with right foot four times. . 4 meas.

3 right-3-7;

Stand weight on right foot, clap hands and stamp four times with the left foot. . 4 meas.

III.—4 Railroad Shuffles to the right. Finish with weight on the left foot,

3 right-3-3-3 . . . . . 4 meas.

4 Railroad Shuffles to the left. Finish with weight on the right foot,

3 left-3-3-3 . . . . . 4 meas.

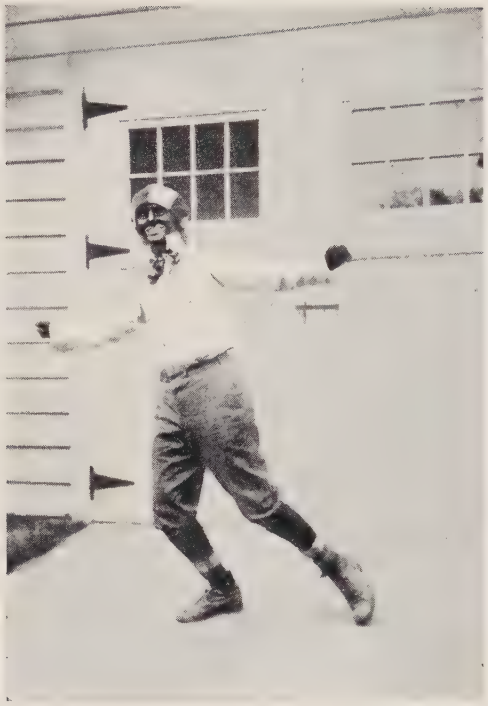
IV.—Single travel right (see Swanee III), touch left foot to floor four beats while traveling . . . . . 2 meas.

"7 count run" Step left foot behind right, right to the side, left in front of right, right to side, left behind, right sideward, left in front and hold . . . . . 2 meas.

Single travel to the left on the left foot, beating time with the right . . . 2 meas.

"7 count run" to the left, right foot starting back. . . . . 2 meas.

Four steps forward, bending backward
STEP I



Sifting the sand
STEP IV

Preparation or shift and swing, count "2"

Pull, count "and"
THE RAILROAD SHUFFLE
STEPS III and IV

Push, count "1"

V.—7 left - 7 right,

Plain 3 left, hop left and step sideward right; 7 left . . . . . .4 meas.

7 right - 7 left,

Plain 3 right, hop left and step sideward left; 7 right . . . . . .4 meas.

VI.—4 Railroad Shuffles to the right, finish with weight on the left foot . .2 meas.

Fall forward on right; pivot turn about right, sifting the sand, snapping fingers . .2 meas.

Weight is on the right for the turn, the right knee is bent; the left leg is straight and pushes the sand three times as the full turn is made.

Repeat again to the right . . . . . .4 meas.

Exit right with railroad shuffles. . . . . .8 meas.

The Railroad Shuffle (Right - advance sideward right is made)

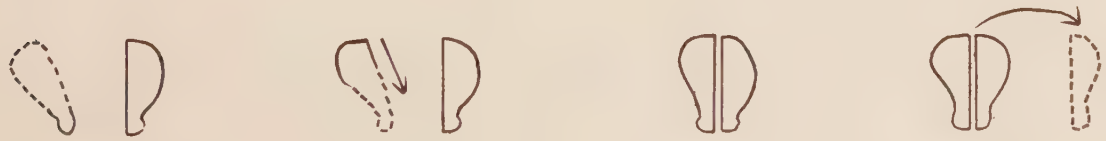
Stand with weight on right foot, left toe raised and swung outward, heel on the floor. For practice start with the feet about 10 inches apart.

"Pull" Change to left toe down, heel up, and draw back toward right heel - count "and."

"Push." Slide the left foot parallel to the right foot, weight left, bend the knees, count "1."

"Shift and Swing." Slide the right foot slightly forward and to the right, weight right, knees straight and at the same time swing the left toe out, keeping the heel down ready for the pull, count "2"

The "push" has the accent and gives the sound and movement of the piston, the "shift" suggests the steam. The movements once understood and made rhythmic can be done very rapidly.

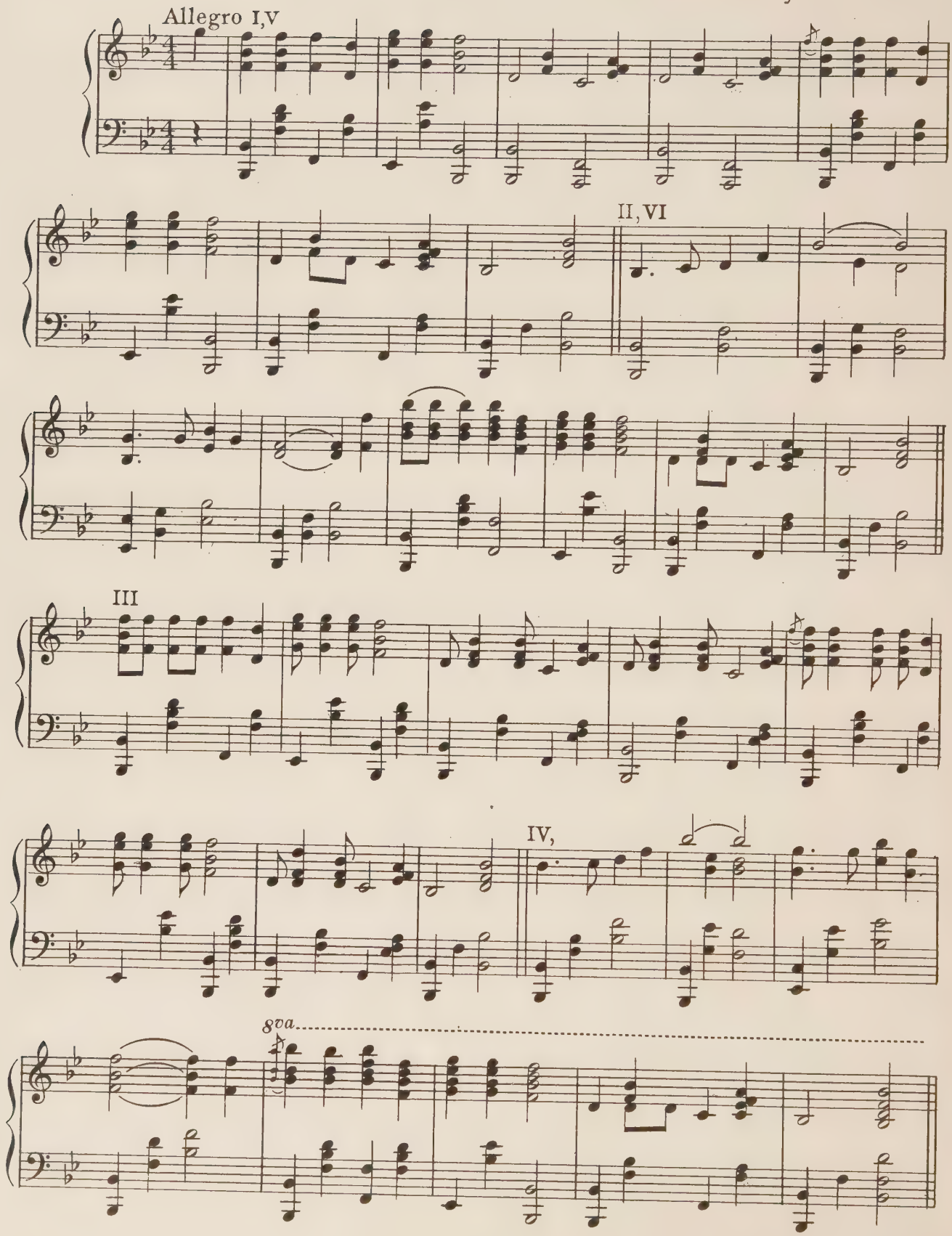


Start Pull Push Shift

Jockey; 4-7-11

From "'Gwine To Run All Night"

arr. by Ruth Garland



Irish Taps

For a set of four, two couples facing, partners standing side by side, girl on the right of the man.

Throughout the dance the step is light, body is perfectly balanced on the balls of the feet, the tap or step comes from a movement of the ankle - quick flexion and extension making a sharp, clear tap. The knees do not bend with the tapping steps; they are not stiff but straight. As the hops and brushes are made, the feet are kept low, as is the usual form in Irish folks dances.

The word "tap" in this description denotes a tap with the body weight, i.e. a step, except in V when a tap without a step is used before each step.

Note that in I and II the tap back falls on the accented count in the music and that the brush is in the preceding measure. The steps are more easily learned as four or eight even parts - it is not necessary for a class to know the music division, although it is easily sensed. Except for the introduction, the set does the entire dance together, beginning each step left.

Introduction:—Each girl dances, (men stand in place)

Brush right foot back, step back right, step left sideward,

Step back right, step left sideward,

Step back right, step left sideward,

Step back right, step left sideward, ... 2 meas.

She advances sideward left, passing in front of the man, looking toward him over her right shoulder.

Repeat, brush left foot and return to place . . . . . 2 meas.

Men dance, (girls stand in place)

The men repeat the step, beginning left, crossing in back of the girl and returning . . . . . .4 meas.

9299

Milligan College Library
Milligan College, Tennessee

I.—"Four count and cross over" music division

1 = brush back left, "6"

2 = tap back left on ball of foot, "1 - 2"

(do not cross the feet)

3 = tap forward on right, "3"

4 = tap back on left, "4 - 5"

Repeat right brush back, tap, tap, tap, "6," "1-2," "3," "4-5," . . . . 2 meas.

Join right hands with opposites and cross over four walking steps, turning right and facing inward. . . . . 2 meas.

Repeat all, and cross back to place. . . . . 4 meas.

Note: On movements 3 and 4 the relative position of feet does not change but the body weight changes from one foot to the other.

II.—"Eight Count Cross" music division

1 = brush back left, "6"

2 = tap back on ball of left foot, "1 - 2"

(do not cross the feet)

3 = tap forward on right, "3"

4 = tap back on left, "4 - 5"

5 = tap right foot across in front of left, "6"

6 = tap back on left, "1 - 2"

7 = tap right foot slightly to the right, "3"

8 = tap back on left, "4 - 5" . . . . 2 meas.

Repeat right brush back, "6". . . . . 2 meas.

Repeat all, ... 4 meas.

III.—"Hop-back" music division

1 = brush back left, "6"

2 = hop right, "1 - 2"

3 = Touch toe back left,

(lift the foot slightly after the touch) "3"

4 = tap (step) back left, "4 - 5"

5 = tap right foot across in front of left, "6"

6 = tap back on left, "1 - 2"

7 = tap right foot slightly to the right, "3"

8 = tap back on left, "4 - 5." . . . . 2 meas.

Repeat right, brush back, "6". . . . . 2 meas.

Repeat all, ... 4 meas.

IV.—"Forward Kick" music division

1 = brush forward left, "6"

2 = hop right, "1 - 2"

3 = brush back left, "3"

4 = hop right, "4 - 5"

5 = touch toe back left,

(lift the foot slightly after the touch) "6"

6 = tap (step) back left, "1 - 2"

7 = tap right foot across in front of left, "3"

8 = tap back on left, "4 - 5" . . . . . 2 meas.

Repeat right, brush forward, "6" . . . . . 2 meas.

Repeat all, ... 4 meas.

Note: Except for the first two movements this step repeats "hop back" but finishes with the feet in a crossed position.

V.—"Side March" Join hands with partner; in the side march each couple moves to its own left, and back to place, again left and return, bowing to opposites.

1 = tap left to the side, music division

(without the weight) "6"

2 = tap (step) left sideward, "1 - 2"

(take a wide step)

3 = tap right foot close to the left, "3"

(without the weight)

4 = tap (step) right, "4 - 5"

5 = tap left foot across in front of right, "6"

(without the weight)

6 = tap (step) left foot across in front of right, "1 - 2"

7 = tap right foot in back, "3"

(without the weight, keep feet crossed)

8 = tap (step) right in back, "4 - 5" . . . . . 2 meas.

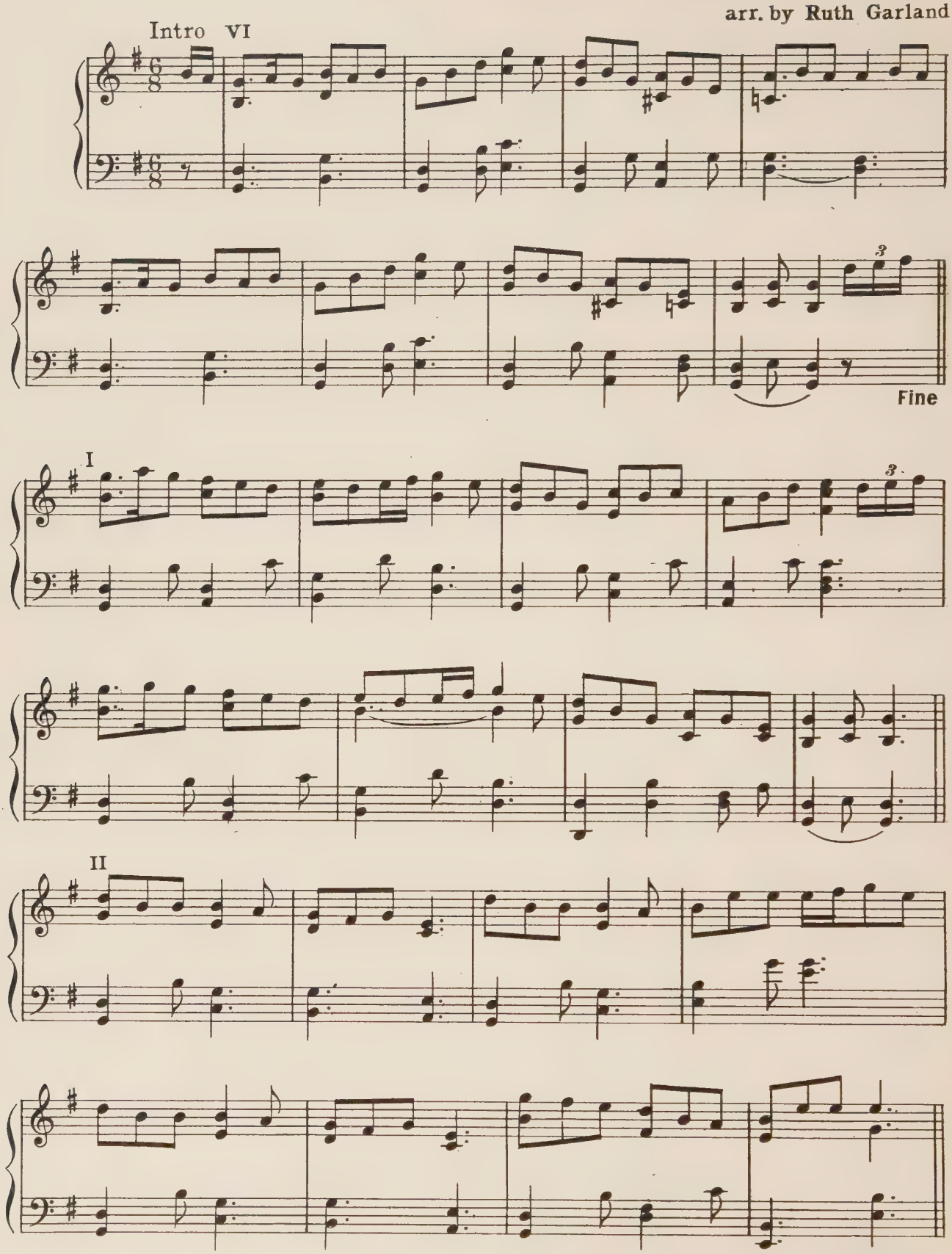
Repeat all, twice to the left . . . . . 4 meas.

Break with "Forward Kick" as in IV finish with weight on left foot. . . 2 meas.

Repeat Side March to the right, finish with bow or curtsy to opposite . . . . 8 meas.

Irish Taps

arr. by Ruth Garland



III

IV

V

D.C.

Michael

I.—"Heeling" (a) Short brush backward left, step on left toe, short brush backward right, step on right toe (heels are now raised);

Short brush forward left, weight on the left heel; short brush forward right, step on right heel (toes are now raised);

Repeat . . . . . 4 meas.

(b) "Rocking" - a lilt step.

Tap left, step left and cut right leg backward

Tap right, step right and cut left forward

Tap left, step left and cut right leg backward

Tap right, hop left and swing right leg forward . . . . . 2 meas.

Repeat all with right . . . . . 2 meas.

Note: This step may be done as a plain lilt step without the taps - cut, cut, cut, swing. The taps are made close to the standing foot and are in the nature of sliding taps, taken in the course of the leg swing and just before the step.

II.—"Sidestep" music division

1 = brush left diagonally forward left, "6"

2 = tap (step sideward) left, "1 - 2"

3 = brush right across left (toe leads) "3"

4 = brush right across left (heel leads) "4 - 5"

5 = tap (step) right, keep feet crossed, "6"

6 = tap (step) left, keep feet crossed, "1 - 2"

7 = brush right across left, "3"

8 = brush right across left, "4 - 5" . . . 2 meas.

Repeat, 1 = brush right diagonally forward right "6" . . . 2 meas.

Repeat all, ... 4 meas.

Note: The short brushes of counts 7 and 8 reverse the action of counts 3 and 4. Action of the brushing foot may be likened to sharpening a razor.

III.—The "advance"

	music division
1 = brush left back,	"6"
2 = Tap (step) left back,	"1 - 2"
3 = brush forward right,	"3"
4 = brush back right,	"4 - 5"
(3 and 4 are a rattle)	
5 = Tap (step) right in place,	"6"
6 = Tap (step) left,	"1 - 2"
7 = Tap (step) right slightly forward,	"3"
8 = Tap (step) left slightly forward,	"4 - 5"
Repeat, brush back right,	"6" . . . . 4 meas.
Repeat all, ...	. 4 meas.

Note: Feet are in this relationship after the first brush

In the advance the feet are only moved very slightly and do not pass by each other.

IV.—16 count. The first 6 counts are like III, then the "razor" followed by the "advance"

	music division
1 = brush back left,	"6"
2 = Tap (step) left back,	"1 - 2"
3 = brush forward right,	"3"
4 = brush back right,	"4 - 5"
(3 and 4 are a rattle)	
5 = Tap (step) right in place,	"6"
6 = Tap (step) left,	"1 - 2"
7 = brush right across left (toe leads)	"3"
8 = brush right across left (heel leads)	"4 - 5"
9 = Tap (step) right,	"6"
10 = Tap (step) left,	"1 - 2"
(9 and 10 feet are crossed, right in front of left)	
11 = brush right across left,	"3"
12 = brush right across left,	"4 - 5"
13 = Tap (step) right slightly forward,	"6"
14 = Tap (step) left slightly forward,	"1 - 2"
15 = Tap (step) right slightly forward,	"3"
16 = Tap (step) left slightly forward,	"4 - 5" . . . 4 meas.

13-14-15-16 feet are in this relationship and do not pass by each other in the "advance."

Repeat, brush back right "6". . . . . 4 meas.

V. "Side March" music division

1 = tap left to the side, "6"

(without the weight)

2 = tap (step) left sideward, "1 - 2"

(take a wide step)

3 = tap right foot close to the left, "3"

(without the weight)

4 = tap (step) right, "4 - 5"

5 = tap left foot across in front of right, "6"

(without the weight)

6 = tap (step) left foot across in front of right, "1 - 2"

7 = tap right foot in back, "3"

(without the weight, keep feet crossed)

8 = tap (step) right in back, "4 - 5". . . 2 meas.

Repeat all, twice to the left . . . . . 4 meas.

Break with the "rocking" step of I (b) . . . . . 2 meas.

Finish with right foot forward.

Repeat "Side March" to the right . . . . . 6 meas.

Break . . . . . 2 meas.

Throughout the dance the step is light, body is perfectly balanced on the balls of the feet, and the tap or step comes from a movement of the ankle - quick flexion and extension making a sharp, clear tap, The knees do not bend with the tapping steps; they are not stiff but straight. As the hops and brushes are made, the feet are kept low, as is the usual form in Irish folk dances.

The word "tap" in this discription denotes a tap with the body weight, i.e. a step, except in V, the "Side March," when a tap without a step is used before each step.

Michael is an Irishman, blithe and gay - accurate and sure of step.

IRISH TAPS

Join right hands with opposites
STEP I

Tap back on ball of left foot
STEP I

MICHAEL

Heeling—toes are off the floor
STEP I

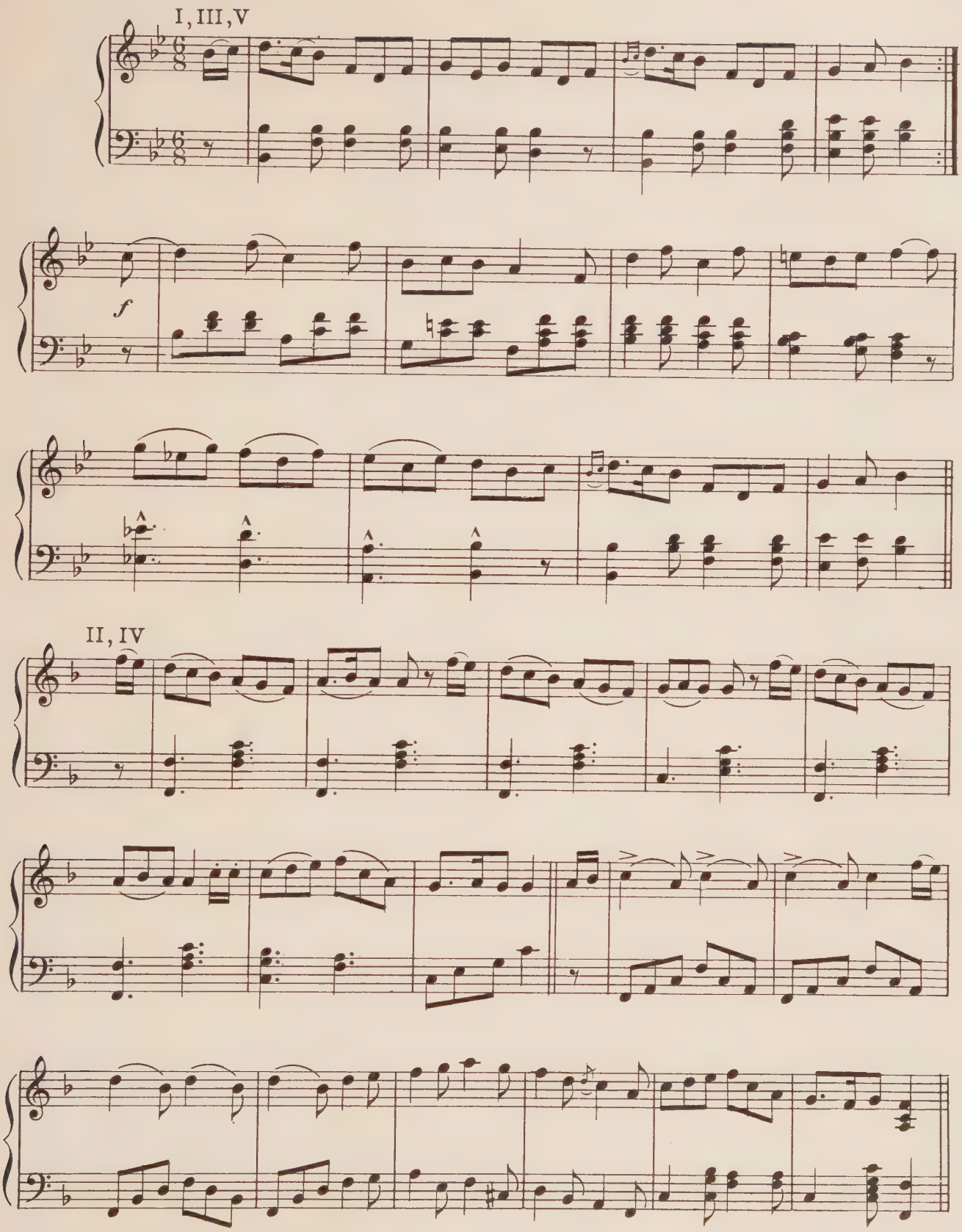
Step left and cut right leg backward
STEP I

Brush right across left—heel leads
STEP II

HURDY GURDY WALTZ

Swing left forward with a brush; finish of second measure
STEP I

Step left foot across in front of right
STEP IV


I, III, V
f
II, IV

Hurdy Gurdy Waltz.

I.—Step left count "1," rattle right count "2,"

Rattle right count "3," step-hop right, swing left forward with a brush "1"-"2"-"3" 2 meas

Repeat . . . . . 2 meas.

Step hop left, swing right forward with a brush . . . . . 1 meas.

Step hop right, swing left forward with a brush . . . . . 1 meas.

(Advance forward on step-hops)

Schottische backward left . . . . . 2 meas.

Repeat all, beginning right . . . . . 8 meas.

II. Turn about left and advance sideward left with four step hops, left, right, left, right. (Brush on each swing) . . . . . 4 meas.

Face front, 5 left, 5 right, schottische sideward left . . . . . 4 meas.

Repeat all, beginning right . . . . . 8 meas.

III.—Step hop left and swing right forward with a brush . . . . . 1 meas.

Step right, hop and slap left back . . . . . 1 meas.

Step left, double rattle right, step hop right, swing left forward with a brush (as in I) . . . . . 2 meas.

Step-hop left swing right forward with a brush . . . . . 1 meas.

Step-hop right, swing left forward with a brush . . . . . 1 meas.

Schottische sideward left . . . . . 2 meas.

Repeat all, beginning right . . . . . 8 meas.

IV.—Step left foot across in front of right, spring from the left, click heels in the air, land on left foot, ... 1 meas.

5 right . . . . . 1 meas.

Repeat . . . . . 2 meas.

Turn about left with 2 step-hops, left and right, brush on each swing 2 meas.

Schottische sideward left . . . . . 2 meas.

Repeat all, crossing right foot in front of left . . . . . 8 meas.

V.—Slap back left count "and"

Step left, double rattle right, step hop right, swing left forward, with a brush (as in I) . . . . . 2 meas.

Repeat . . . . . 2 meas.

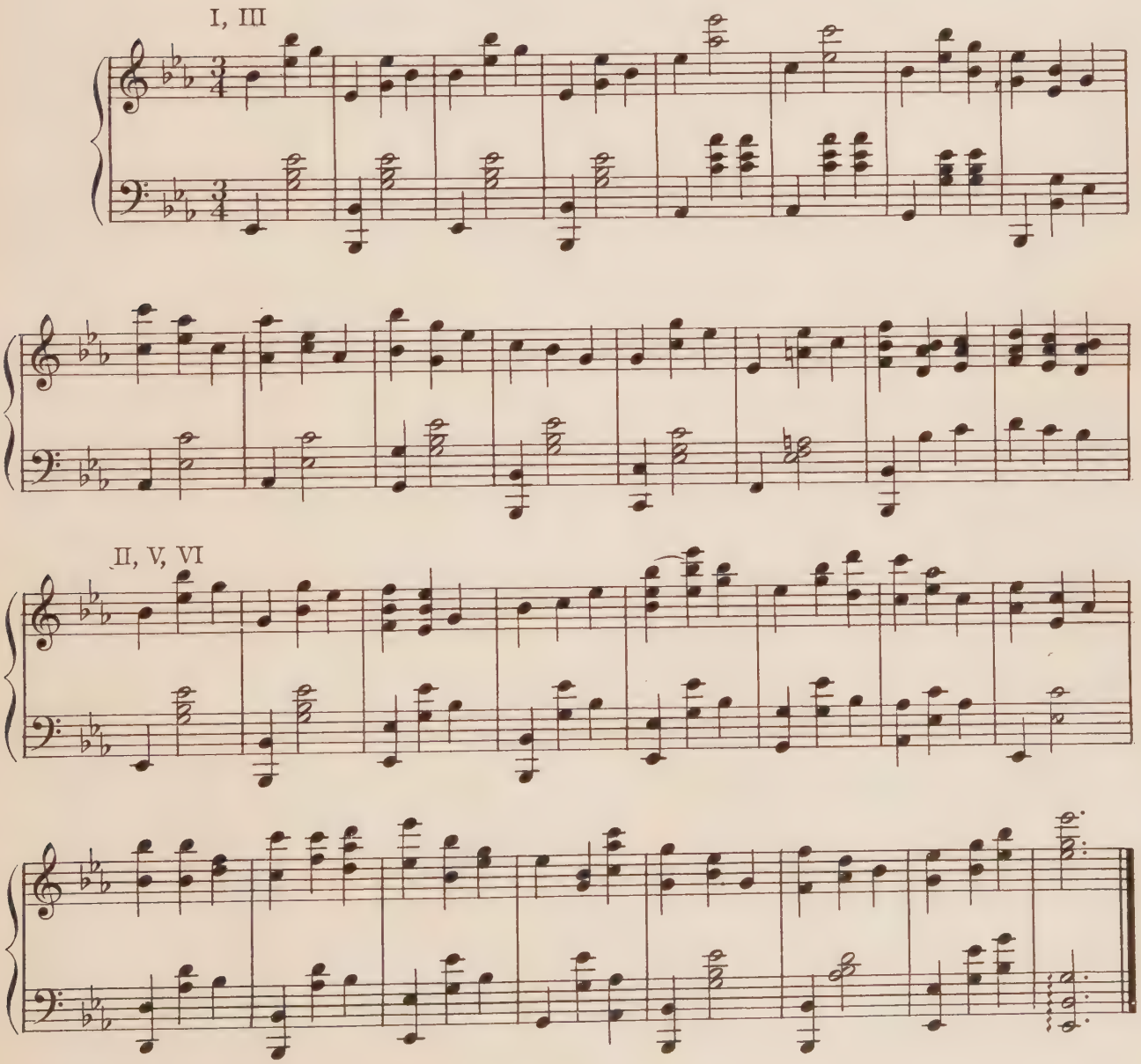
Turn about left with 2 step-hops left and right (brush on each swing) 2 meas.

Three steps turn left and swing right forward . . . . . 2 meas.

Repeat all . . . . . 8 meas.

Note: I, III and V have the "double-rattle" waltz step with a step-swing; II and IV. the plain waltz 5.

Hurdy Gurdy Waltz.



Boxing Clog.

by Marian Knighton
Class of 1921.

Partner clog-Partners facing each other but eighteen feet apart.

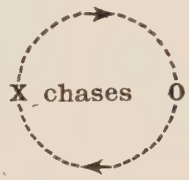
X O

I.—Move forward starting left with 3's and shake hands

Move backward (still facing partner) with 3's, and pantomime rolling up sleeves, testing muscles-fixing gloves etc. . . . . 8 meas.

II.—Circle Chase.

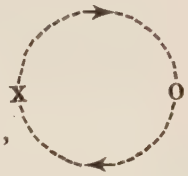
Circle moves clockwise



I left, 3 right, 1 left, 1 right, 3 left, 1 right

8 running steps. . . . . .4 meas.

During the running steps X almost catches O so confidently turns about face. Circle then moves counter clockwise O chases X



Repeat 1 left, 3 right, 1 left, 1 right, 3 left, 1 right,

8 running steps. . . . . .4 meas.

Finish with a jump facing each other as in I but closer together.

III.—Hit and Defend.

X moves forward to hit, O moves backward to defend, X takes 1 left, 3 right, 1 left, 1 right, hop right, slide left forward right leg extended and left foot takes the weight while right arm swings forward to hit.

O is forced back and takes 1 left, 3 right, 1 left, 3 running steps, Step backward right and defend. . . . . 2 meas.

Repeat all O moving forward and forcing X backward. . . . . 2 meas.

(While moving forward always hop-step is included and in its place always running steps while running backward)

Repeat all, X moving forward . . . . . 2 meas.

Repeat all, O chasing X backward . . . . . 2 meas.

At the finish X ducks and O misses him on the last swing and whirls completely around on his left foot.

IV.—Chase backward.

Crouching and chasing O, X Moves forward with 3 left, 1 right, 1 left,

3 right, 1 left, 1 right,

3 left, 1 right, 1 left and hit at O.

O staggers backward with alternate toe-heel steps then falls down as X hits her . . . . . 4 meas.

X "Counts out" the one who has fallen "1-2-3-4," then turns back, and walks away while O slowly rises and creeps up behind X . . . . . 4 meas.

V.—Sudden jump about for X-in position of Step III

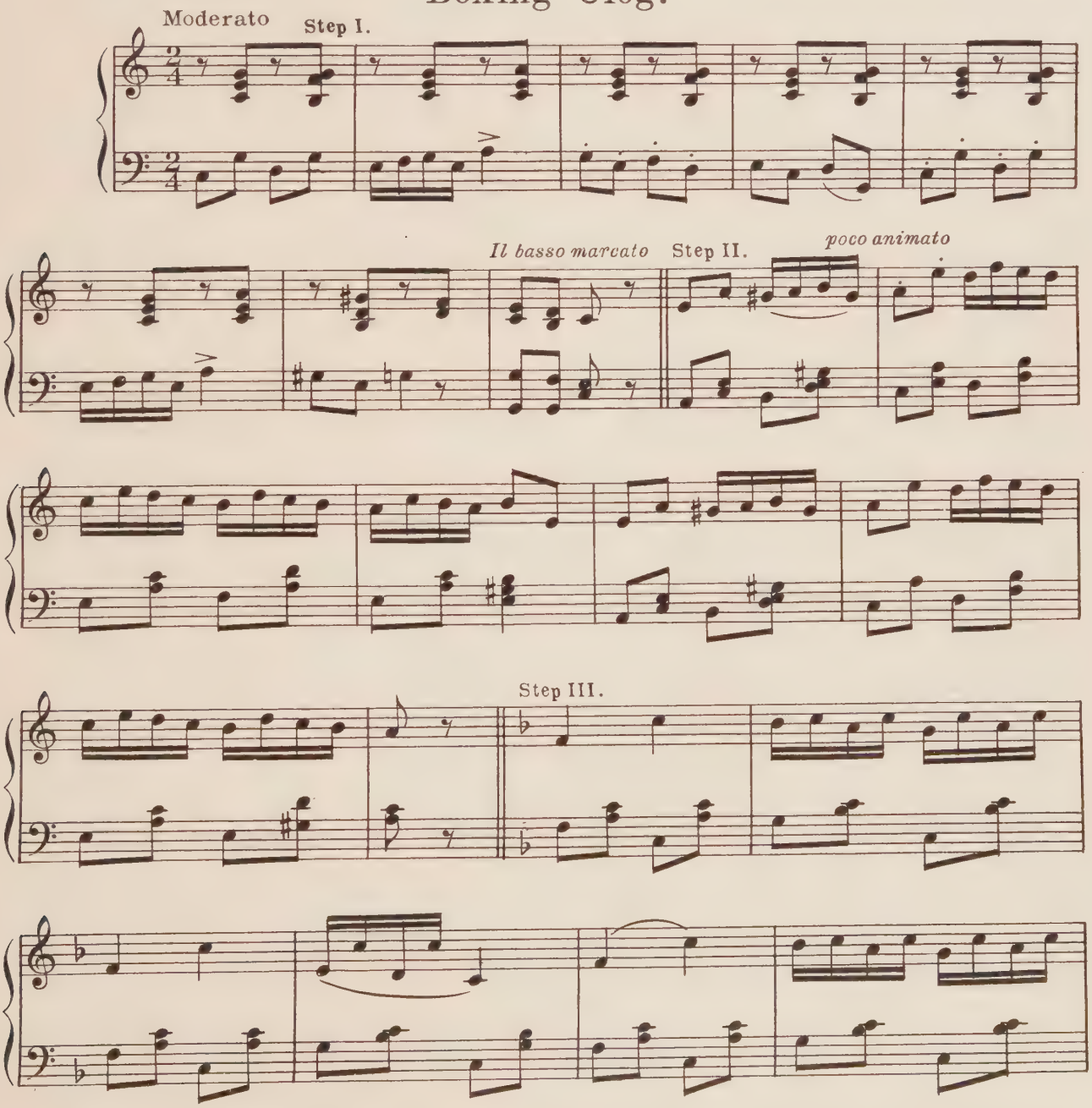
Repeat II, Hit and Defend . . . . . 8 meas.

At finish O catches X unawares and knocks X out.

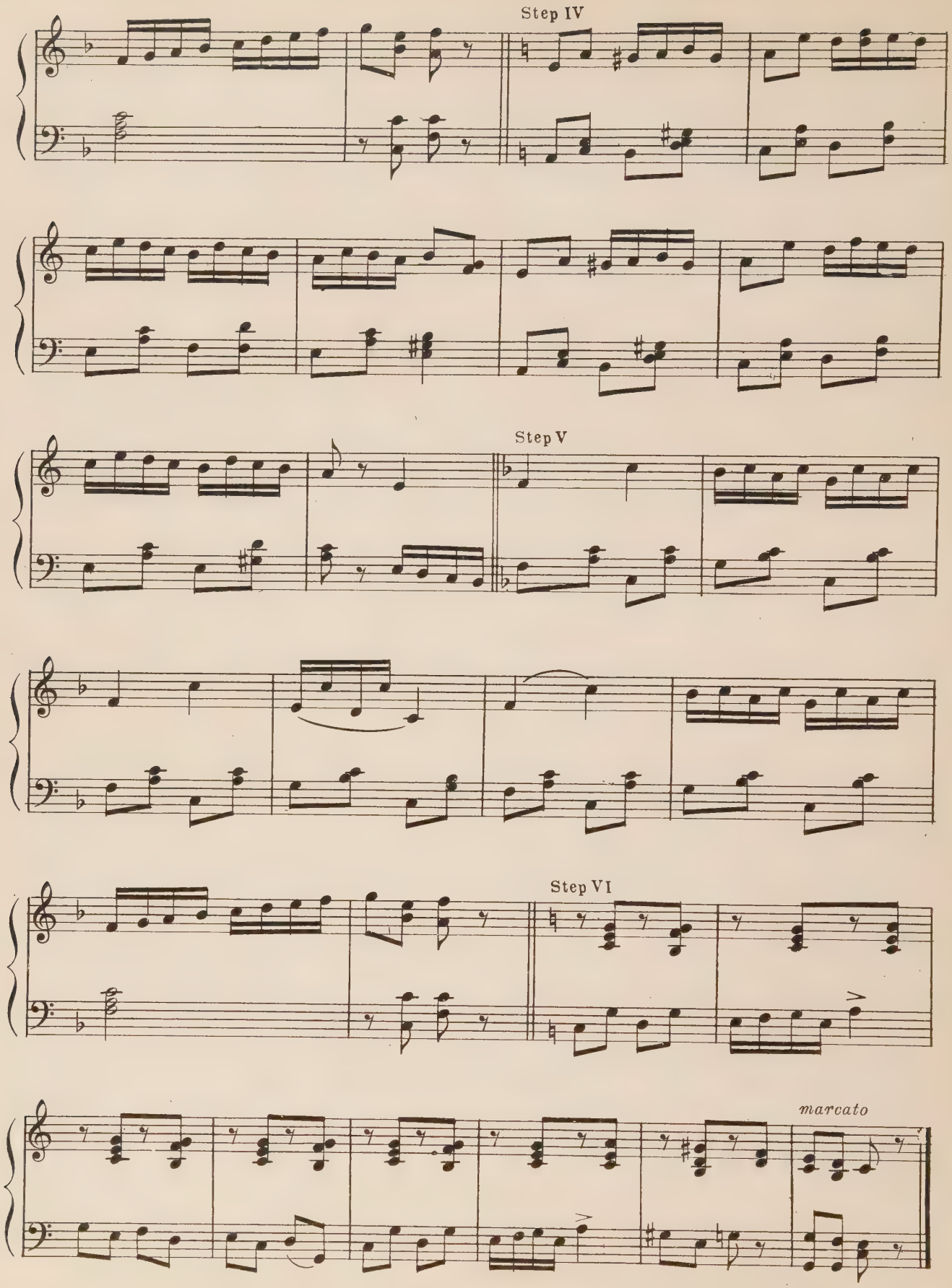
VI.—O walks away while X very slowly rises . . . . . 6 meas.

X chases O off . . . . . 2 meas.

Boxing Clog.



NOTE: Music from "the Etude" by permission of the owner of the Copyright, Theodore Presser Co.


Step IV
Step V
Step VI
marcato

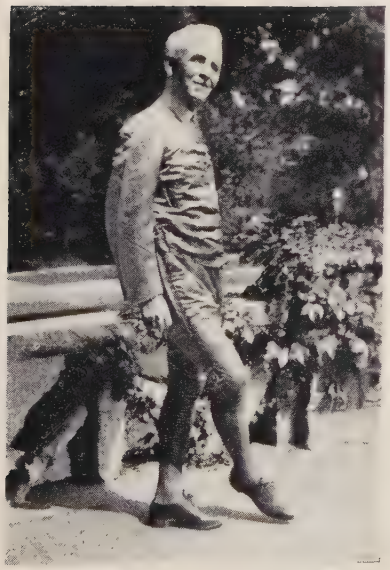
BOXING CLOG

X "ducks" and O misses on the last swing
Finish of STEP I

O staggers backward with alternate toe-heel steps
STEP IV

O falls as X hits
STEP IV

MURPHY CLOG



Rattle left, brush right across left
STEP IV

Click left toe to right heel
STEP IV

Flat left
STEP IV

Murphy Clog ✲.

Stiff-shoe clog; old American style - as danced by Mr. William Murphy of Kansas City, Missouri.✲

The Rattle. Except in step V the rattle is as follows - a slight brush forward with immediate placing of the ball of the foot to the floor with the weight. There are two sounds, and the movement, when alternating left and right, is very rapid. When a 3 is made the foot is raised slightly from the floor on the second movement.

Note - Soft shoes may be worn but they are not so effective.

I.—Entrance from the left.

Four rattles, left, right, left, right . . . . . 1 meas.

Step left and five fast rattles beginning right; finish on fourth count with flat foot left (step left entire foot) . . . . . 1 meas.

Repeat all, beginning right . . . . . 2 meas.

Repeat all . . . . . 4 meas.

II.—Face front. Rattle left, rattle right with foot off the floor and chug left; repeat right . . . . . 1 meas.

Repeat twice (6 times in all) . . . . . 2 meas.

Break A. Step left, rattle right, left, right,

Step back left, forward right, forward left (flat) . . . . . 1 meas.

Repeat all, beginning right . . . . . 4 meas.

III.—"Sidestep." Rattle left, plain 3 right; repeat 12 times in all, traveling sideward left . . . . . 3 meas.

The 3 is made in back of the left foot. A rattle and a 3 are made four times to a measure; the rattle falls on the accent, 1-2-3-4.

Break A. (as above) . . . . . 1 meas.

Repeat, traveling sideward right . . . . . 4 meas.

IV.—"Sidestep and Cross." Rattle left, plain 3 right; repeat; counts "1 and, 2, and"

Rattle left, brush right across left, hop left, step right foot across left, (keep on toe of right foot,) click left toe to right heel, hop right, flat left count "3, and, 4" 1 meas.

Repeat right and left . . . . . 2 meas.

Break B. Step right, rattle left, right, left. Hop left and touch right toe to floor in back, step forward right, flat left . . . . . 1 meas.

Repeat all, beginning right . . . . . 4 meas.

V.—Hop left, rattle right (diagonally in front) foot off floor, count "1 and"

Repeat twice count "2, and, 3, and"

Step right flat diagonally forward "count 4" . . . . . 1 meas.

"Cross" to left as in IV, taking four counts begin rattle left brush right. . 1 meas.

Step back right, hop right and repeat rattles and "cross" . . . . 2 meas.

Step back left, hop left and repeat . . . . . 2 meas.

Step back right, hop right and rattle left 3 times and flat left . . . 1 meas.

Break B. (as above) . . . . . 1 meas.

or

Break C. Hop left and rattle right in front, foot off floor,

Hop left and rattle right, swing right foot back and off the floor (bend the knee,)

Hop left and swing right foot across left,

Step right foot across (on ball of foot,)

Click left toe to right heel,

Step left and right (on ball,)

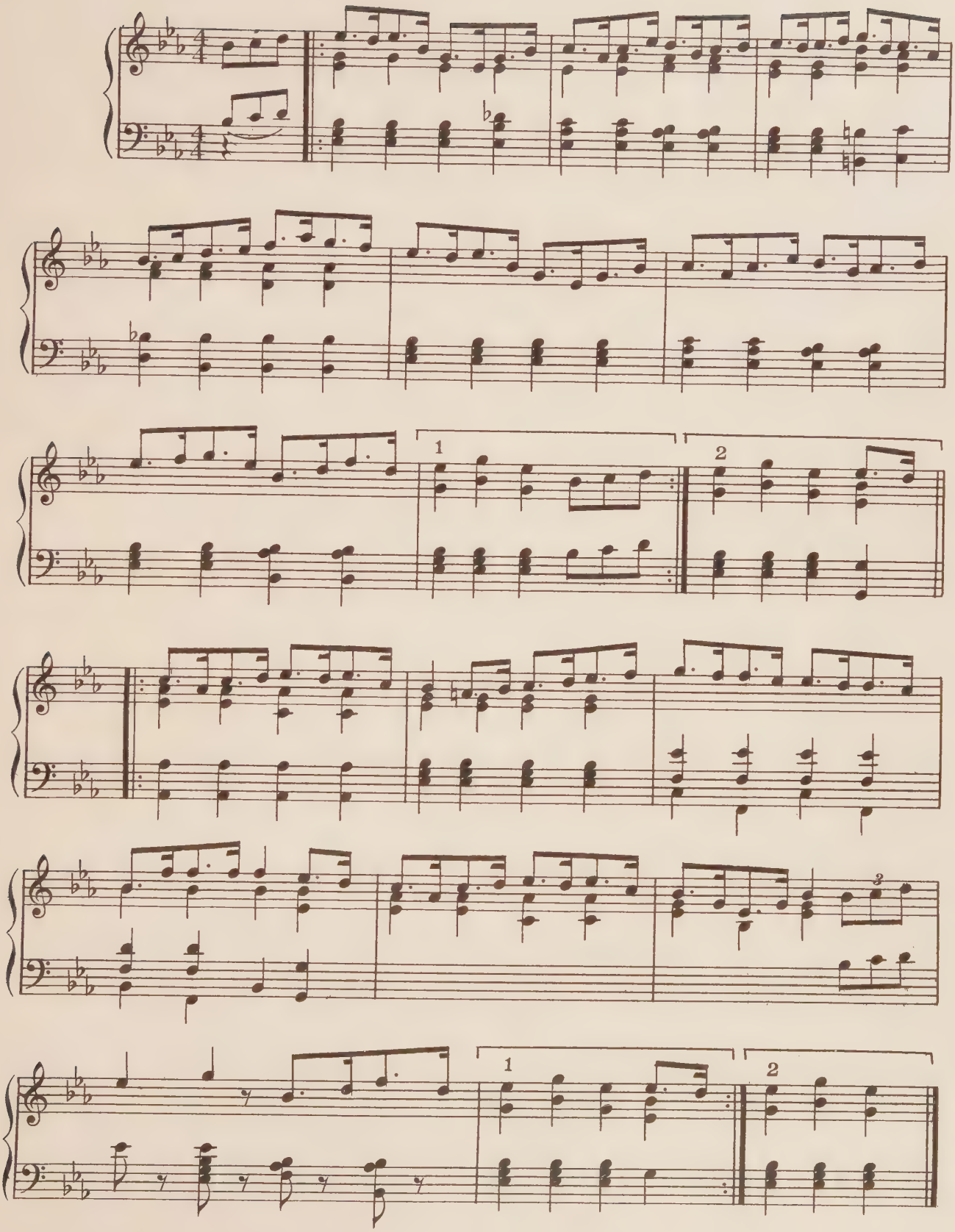
Hop on both,

Click heels together . . . . . 1 meas.

☆ Note: Mr William Murphy, a successful business man of Kansas City, needs no prescribed set of exercises for his daily dozen. He is an expert clog dancer and finds at the age ef sixty-five that such dancing continues to give him great enjoyment and keeps him feeling physically fit.

He first learned to clog from Frank Doe, whose teacher was the famous Tim Hays, a professional stage dancer of 1860. Mr. Murphy's clog dancing is perfectly timed and beautifully accurate; those who have seen him dance appreciate the distinct quality and character of the old time stiff-shoe clog. I feel fortunate indeed to have danced with him, and am happy to formulate this clog as a small tribute to his enthusiasm and exceptional talent.

Murphy Clog.



Milligan College Library
Milligan College, Tennessee

Date Due

Nov 30 '36 Dec 18 '36			
MAR 6 '51			
DE 6 '67			
FEB 14			
MY 23 '84			
MY 13 '92			

Milligan College Library
Milligan College, Tennessee

MT 9299
950
.F73

FROST
Clog and Character dances

P. H. WELSHIMER MEMORIAL LIBRARY
MILLIGAN COLLEGE, TENN. 37682

T2-BXS-339